WS.D462

The Council of Industrial Design

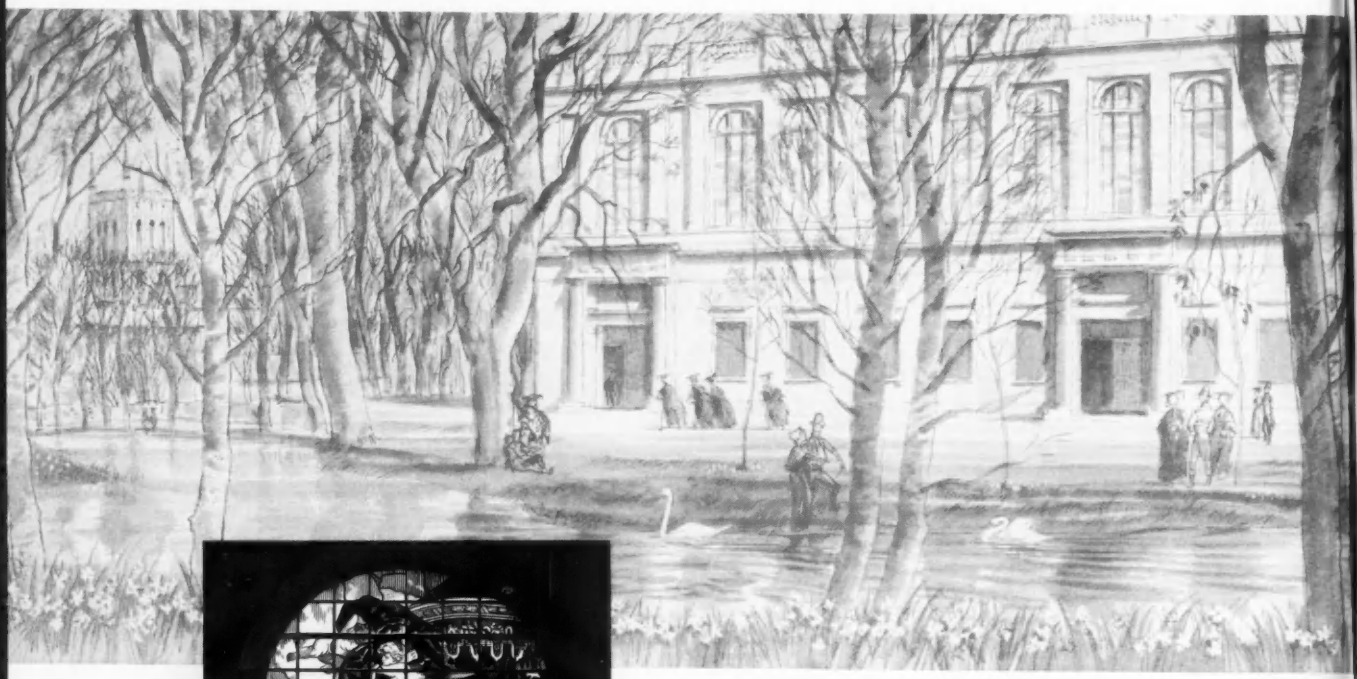
May 1958 No 113 Price 3s

Design

PROFILE OF A CREATIVE MIND

No. 11 Stained Glass Maker

William Peckitt (1731-1795) is credited with the revival of stained glass-making, but where he acquired his knowledge of this craft remains a mystery, for he was apprenticed to a woodcarver in York.



Peckitt lived at a time when the craft of stained glass-making was virtually forgotten, for the great glass-making centre in Lorraine had long since disappeared, and with it, the source of coloured glass whose brilliance had inspired all Europe. Artists, therefore, had begun to experiment with vitrifiable enamels, applied by surface painting, but the results were poor and thin by comparison. Faced with the limitations of contemporary painted glass, Peckitt was the first to realise that the full possibilities of stained glass could only be attained by rediscovering the methods and materials of medieval craftsmen. His stained glass windows, gorgeous in their colours yet of a wonderful transparency, were to revitalise the craft of stained glass-making.

In I.C.I., creative minds are constantly searching for new products and processes, and for improvements to existing ones.

ICI

Architects: David du R. Aberdeen & Partners

T.U.C. Council Chamber

These photographs of the recently completed council chamber of the T.U.C. Memorial Building in Great Russell Street, London, W.C.1, show the table with its beech legs, mahogany top and individual dark green leather pads. The chairs are of mahogany with dark green leather backs and seats. All were designed by the architects in consultation with Heal's, who built the furniture and also supplied the light-diffusing nylon ninon curtaining.

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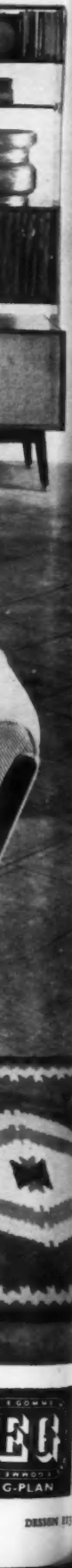

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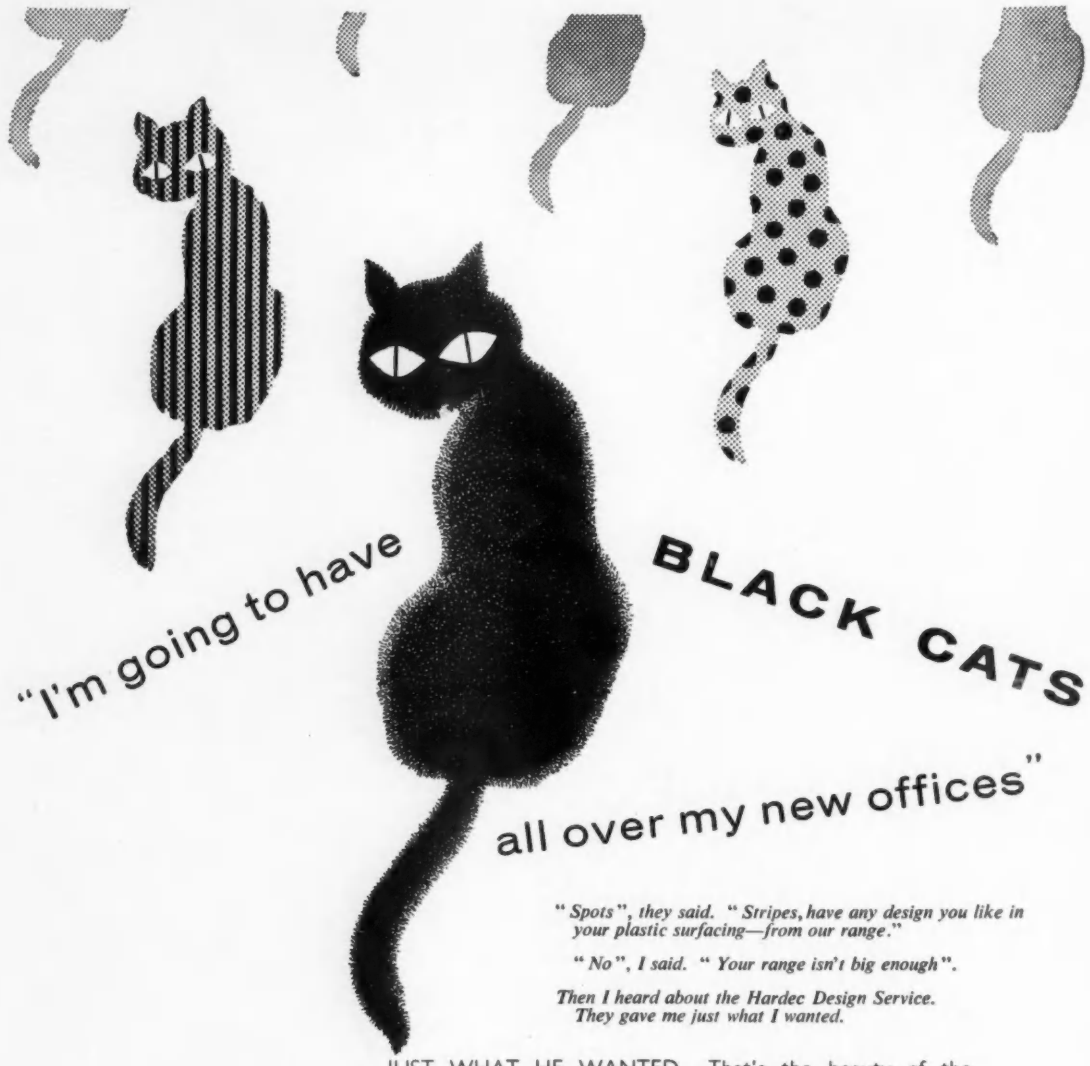

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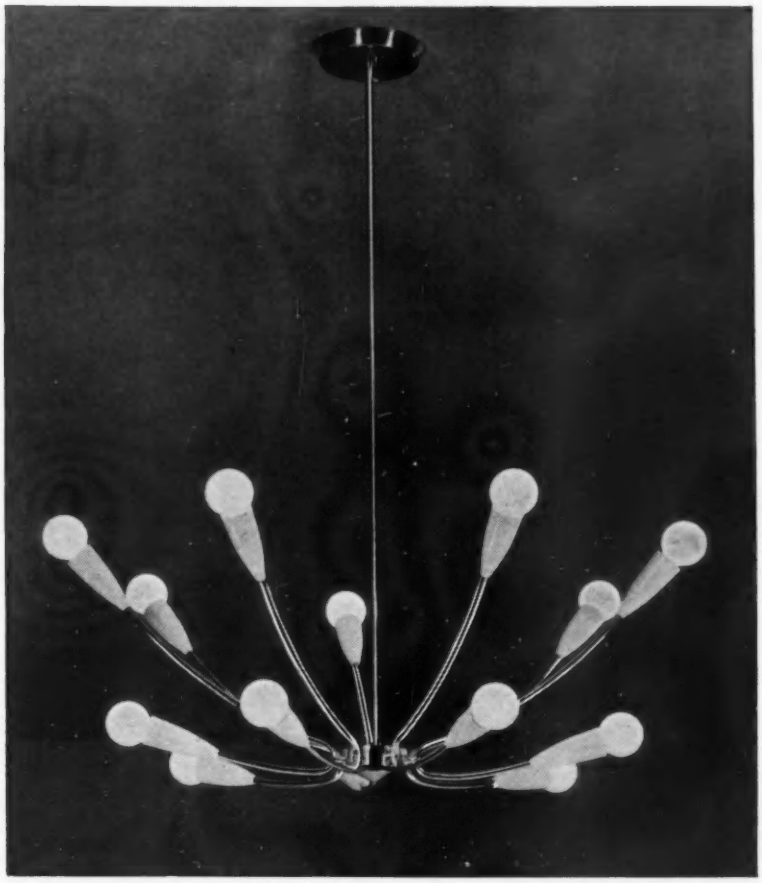

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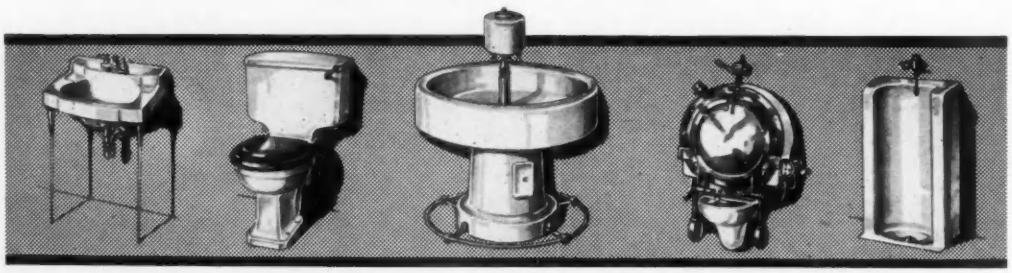

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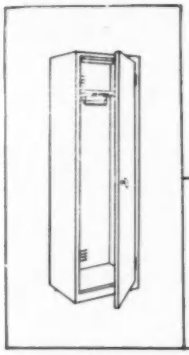

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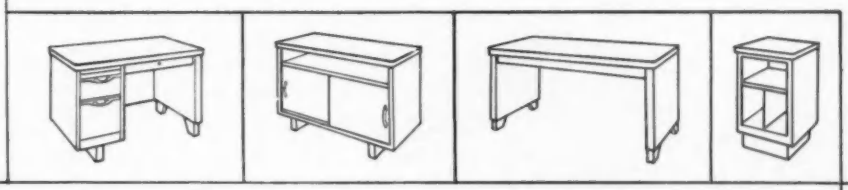

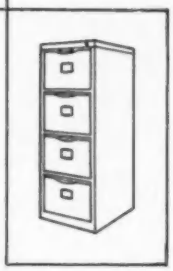

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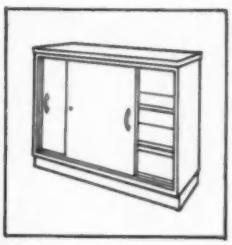

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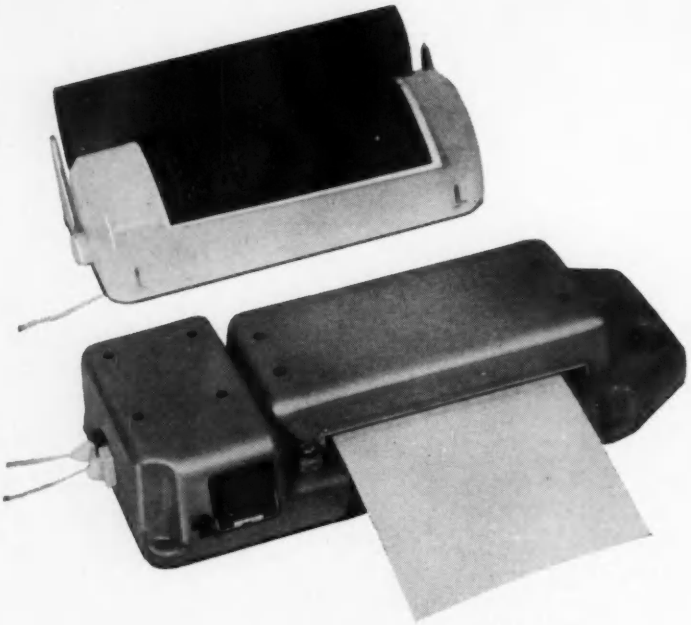

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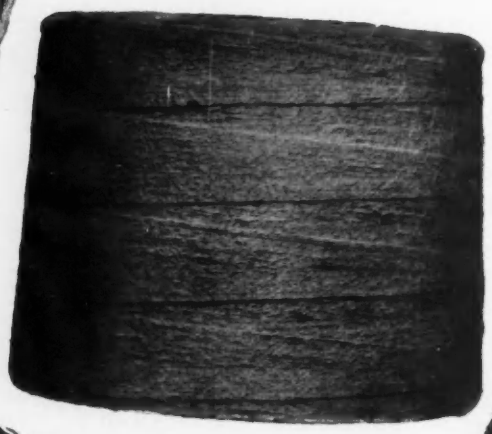

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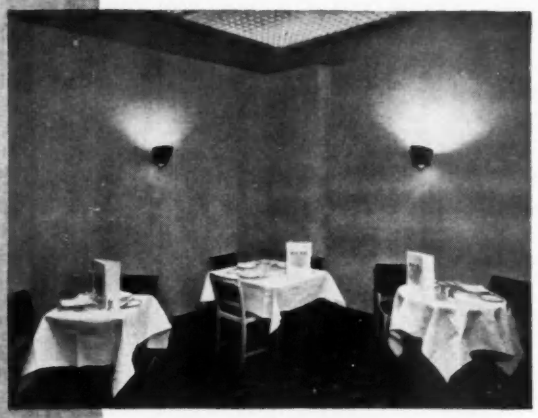

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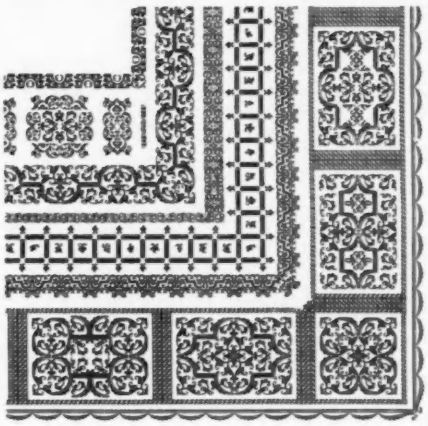

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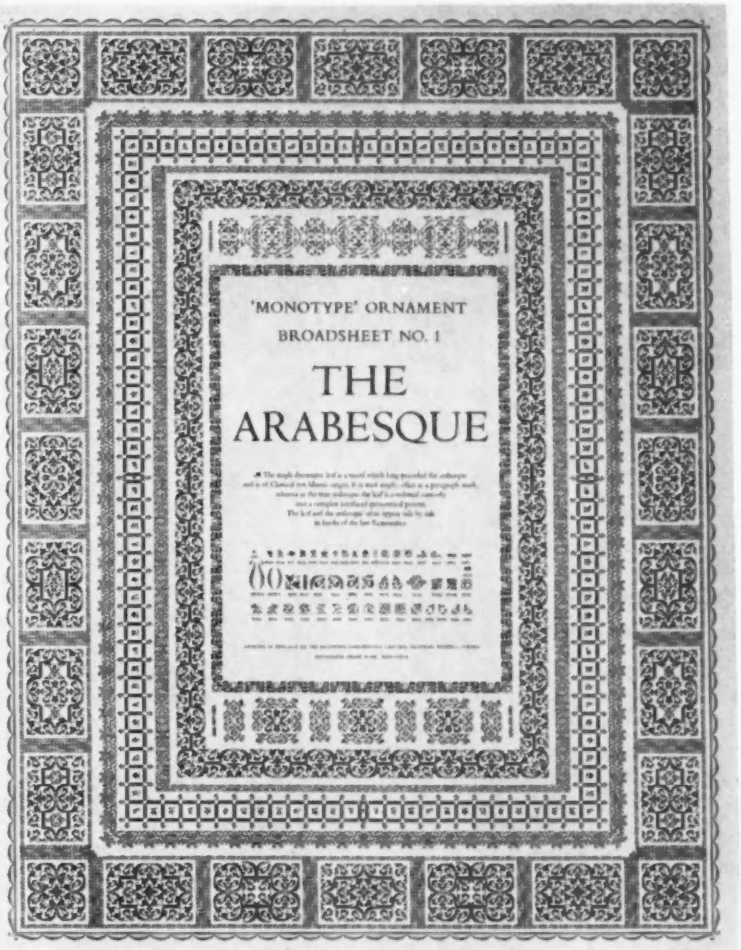

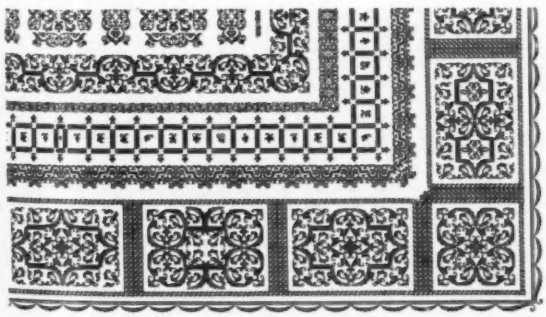

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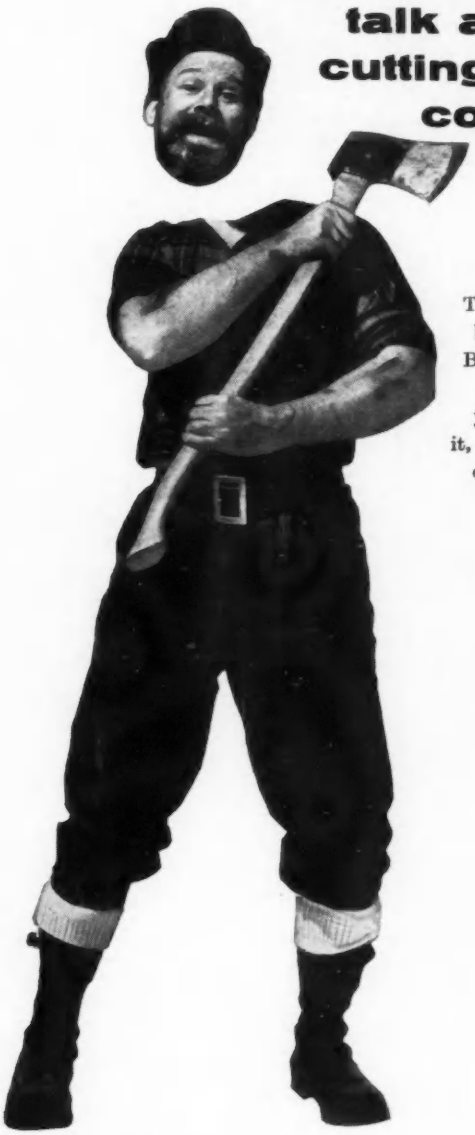

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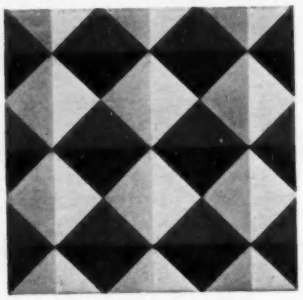

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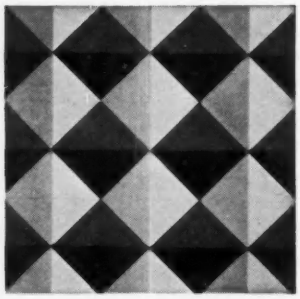

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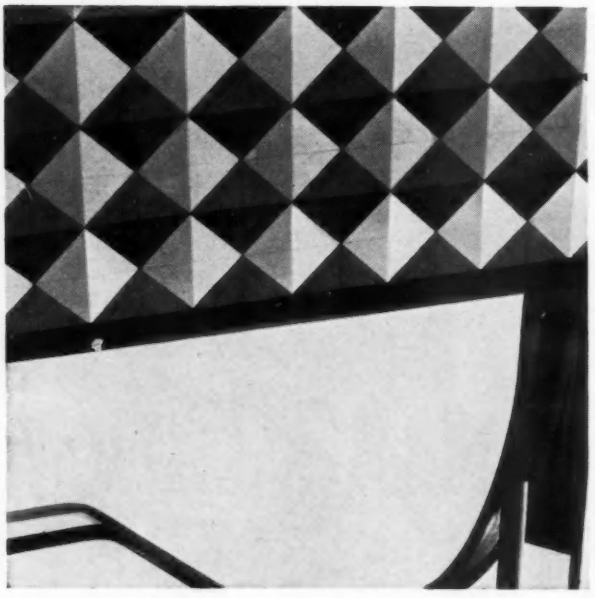

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Number 113

May 1958

Design

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RECORD OF DESIGNERS

a free service of recommendation and introduction of designers to industry

The addresses of manufacturers in this issue are on page 71

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A legend worth reading

AN AMERICAN DESIGNER recently came to Europe to book factory space for the manufacture of his furniture. He chose Denmark. When we asked him in The Design Centre why he had not picked a British firm, he complained that our standards of quality were too low and our costs too high, and in any case the industry lacked the stimulus of new and original ideas.

This is only the opinion of one man with a rather special problem, but it is informed and has been publicised; it should not therefore go unchallenged. If we let such comments pass without rejoinder, we may seem to concur.

The British furniture industry has in fact made great strides and to say so is not to call into question the high standing of its Danish counterpart which apparently won this particular order. Costs are a major pre-occupation of our industry and some firms by improving production methods have been remarkably successful in curbing the upward trend. On the vexed question of originality critics too often suppose that because they first encountered a design in their own country, that must be its source. Admittedly we in Britain tend to set more store by a practical solution to a new problem rather than a design that relies primarily on novelty, which can be a distracting factor in an industry's progress towards a reputation for fine and reliable design.

Such an attitude may throw up less which looks sensational on the art pages of glossy magazines; on the other hand, the more sober approach produces furniture with enduring qualities more related to the customer's needs, for we do not cast off furniture like last season's hat. When this is coupled with comparatively large scale production, as it is in Britain, the commercial strength and potentialities of the industry are worth shouting about, and criticism which might have been true some years ago but no longer applies, should be countered smartly. If the industry successfully tackles the problem of designing exportable furniture it could make a real impression in the proposed Free Trade Area. Already it can claim to have made its mark internationally with Day's *Hillestak* chair and other furniture, Race's *Heron* and *Antelope* chairs, and Hayward's room divider for W. G. Evans.

But criticism of quality cannot be ignored, even if the point of comparison is the highly finished workshop product of Denmark. By its concentration on design and quality the Danish furniture industry is now in the enviable position where 'Made in Denmark' is a strong selling point which stands most firms in good stead. Such a reputation is exactly what our own industry needs as it ventures into wider markets. This is not just a problem for a few leading firms nor this particular industry alone; in essence it is of concern to all producers whose goods carry the legend 'Made in Britain'.

J.N.W.

Pointers

An opportunity seized

"Will Britain follow other countries by presenting a room to the UNESCO headquarters in Paris?" The Chancellor of the Exchequer shook his head. Fortunately the question bounced back across the channel – this time to the British Furniture Manufacturers' Association, which put out a quick SOS to the industry. Leslie Julius, a director of S. Hille & Co Ltd, was the only person to answer it. He offered £300 worth of furniture.

This gift horse was looked most carefully in the mouth by a representative of UNESCO's interior design committee. He liked what he saw and asked Hille to represent Britain. This, Mr Julius felt, would be a little presumptuous. So he formed a committee, which includes representatives of Dunlop's, Heal's, Permoglaze Ltd and S. J. Stockwell and Co (Carpets) Ltd. These firms will all be contributing to the furnishing of the room (the office of the chairman of the executive board) under the design direction of Robin Day. The total cost of this excellent campaign to spare Britain's blushes abroad will be at least £1,000.

Sprightly two-year-old

The Design Centre has now been open for two years. In that time it has been seen by over 1,300,000 people. And still they come – buyers, designers, manufacturers and the public – at the rate of 2,300 a day. At the same time the Centre's work is being seen more and more in homes and schools – on television. A BBC series on design, which has just finished (it will be resumed in the autumn) featured products chosen from the Centre and from *Design Index* (the new name for *Design Review*). And at the moment the Centre and the CoID are being consulted about a current series of Associated-Rediffusion programmes for schools.

Even the Goons have been represented at the Centre – by Spike Milligan, the Goon-in-Chief, a man who is passionately interested in good design. His recent visit obviously made him a happier man, though he found it hard to believe that anyone could have taken the trouble to collect so many well designed products. "Somebody must have suffered for this", he muttered, as he loped off down the Haymarket.

Pipped at the post office

Can we have a postage stamp every time someone climbs Everest or runs a mile in four minutes? The Postmaster-General thinks not. But Harold Wilson, Member of Parliament, believes that our triumphs are worth celebrating. And he complains that we have issued less than three stamps a year in the last century.

This would not matter so much if only we had a reputation for good design. You may think, as you walk to the pillar-box down your tree-shorn, wire-slashed, pylon-strutted street, that the appearance of the top right hand corner of your envelope is not going to have much influence on your tailor, bank manager or tax inspector. Still, it would be nice to have our stamps licked – if you will pardon the expression – into shapes that were pleasant to look at. And anyway the stamps we see every day do not tell the whole sad story about stamp design in the United Kingdom. We are protected here from the worst horrors of the protectorates.

So let us, by all means, do as Mr Wilson suggests – even if the ZETA's, the South Poles and what-have-you do turn out looking like tangled geometry. After all, an increase in the number of designs might lead to greater opportunities for commissioning imaginative designers.

Spick, spec and span

"From the mom-crisis on the morrow of the first world war the old architecture also went into crisis." Profound? No, just one of the many delightful misprints in Adriano Olivetti's new six-monthly magazine called *Zodiac* – a glossy multi-lingual curate's egg.

It is worth plodding through the issue, past the axe-grinding of veteran architects, until you get to Peter Blake's piece on *The Vanishing American House*. The author puts American housing in three categories – the builder's house ("the majority range from the bad to the terrible"); the exceptionally good custom built design, and the small one-off houses done by young architects "for their aunts or uncles". These last houses, says Mr Blake, are "the research laboratories of American home building". Their architects design them with one eye on commercial standardised architecture. And from these "laboratories" the big builders and manufacturers help themselves to ideas. If this goes on, says Mr Blake, "it may soon be quite difficult for a builder to put up a really bad house."

Mr Blake builds up a good case for the commercial architecture estate, and then knocks it down by criticising its failure to add up to anything. It fails, he says, not only as a balanced neighbourhood (residents all have similar ages and similar incomes) but also as an exercise in "spatial relationships". Individual houses, he says, destroy space while taking it up. "The house is becoming obsolete."

That is very sensible. It is exactly what Eric Lyons, the architect for the excellent mass produced *Span* housing has been saying. But he has done something that Mr Blake does not seem to visualise – he has used standardised architecture *and* created satisfactory "spatial relationships". Incidentally, twice recently *Span* has stepped in and rescued pleasant sites that were in danger of being developed by traditional style spec builders. So in a way Mr Lyons makes sense of *Zodiac's* curious definition of an architect as "a town planner whether he likes it or not." KENNETH J. ROBINSON

SYMBOLS WANTING

The lack of effective forward-looking symbols to express British design, industry and the nation at large is deplored by the author who looks to other countries for telling comparisons.

LAWRENCE ALLOWAY

WHAT FACTORS UNDERLIE public attitudes towards industrial design? Sir Herbert Read believes "that the instincts for the appreciation of abstract form are widely diffused" and that these instincts can guide a consumer through the jungle of competing products. Thus, in *Art in Industry* he argued that "our real need is . . . a fuller recognition of the abstract artist in industry". However, this supposed innate sense of form does not agree with the observed social fact that many of the opinions and preferences of consumers are learned from symbols and stereotypes that have absolutely nothing to do with abstract form in Sir Herbert's sense.

In place of Sir Herbert's ideal picture of the consumer exercising aesthetic choice in the market place, we are in need of a theory of the consumer who brings with him to the point-of-sale the average experience of his whole life. Buying is an extension of this way of life and not a momentary suspension of it in favour of abstract form. All branches of audience research have shown that a complex of fact and fiction, of slogans and symbols, assimilated from many sources, contribute to the consumer's choice. A leading source of popular feelings and ideas is the mass media. For example, a few years ago Gwilyn A. Price, then president of Westinghouse Electric Corporation, deplored "the tendency of educated people to visualise industrialism in terms of Charlie Chaplin's *Modern Times*"[1].

Apart from outstanding films like *Modern Times* (which gave a classic statement of the now dated fear of the inhumanity of the production line), the mass media as a whole contribute to the public picture of industry and its products. Critics who discuss design only in terms of form and a narrowly defined functionalism

symbols wanting

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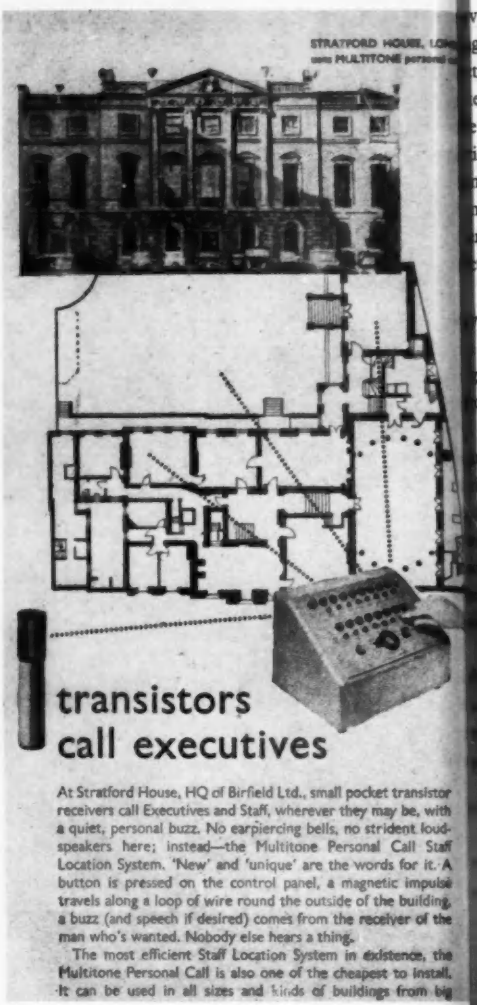
transistors
call executives
At Stratford House, HQ of Birfield Ltd., small pocket transistor receivers call Executives and Staff, wherever they may be, with a quiet, personal buzz. No earpiercing bells, no strident loudspeakers here; instead—the Multitone Personal Call Staff Location System. 'New' and 'unique' are the words for it. A button is pressed on the control panel, a magnetic impulse travels along a loop of wire round the outside of the building, a buzz (and speech if desired) comes from the receiver of the man who's wanted. Nobody else hears a thing.
The most efficient Staff Location System in existence, the Multitone Personal Call is also one of the cheapest to install. It can be used in all sizes and kinds of buildings from big

1 *On the Threshold of Space* (newspaper layout by Saul Bass), 20th Century-Fox. The Frontier as a unifying symbol: President Eisenhower, at the dedication programme of General Motors Technical Centre, said:

"We had geographical frontiers, always lying out there in the West and the Appalachians, challenging every person that was an inhabitant of these first 13 colonies. And so we had Lewis and Clark, and Pike, and all the rest opening up that great country. Even today some of those frontiers still remain . . . So it might be said that the frontiersman is symbolic of the United States. General Motors was founded by frontiersmen, people who were not satisfied with what we had and were determined to make it possible for men to travel faster and better and in greater comfort . . .

This particular centre is a place for leadership in furthering new attacks on the technological frontier."

2 An electronic gadget no bigger than a Georgian snuff box.

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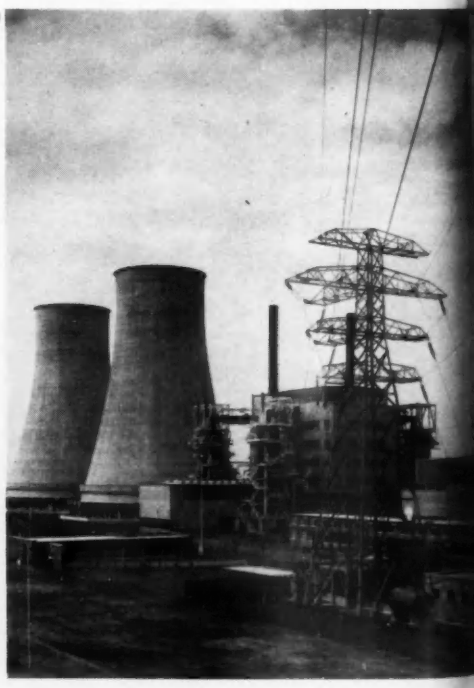


3 How to make a landmark of the Nuclear Era look like any other industrial building. An official photograph of the Calder Hall nuclear power station.

ve out of account this significant dimension. Films, gazines (both the editorial and the advertising tions), newspapers, radio and television give readers, eners and viewers constant lessons in consumption. e are a long way from the state of culture at which icles were made by craftsmen in response to local mand. Design is identified today with a network of mmunications (including Channel 9 and The Design ntre) and an approach to design that ignores this t is denying an important source of information.

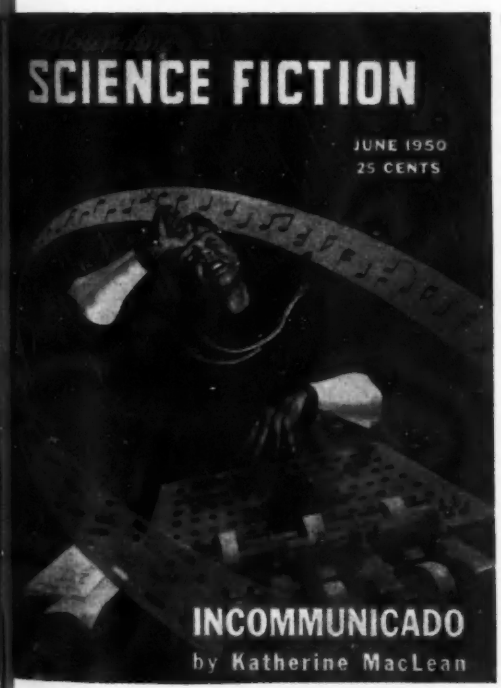
mbol bank

America a great deal of information about new de-ns and their technical, social, and stylistic back-ound reaches the consumer through the mass media, The American identification of the sources of pro-ction and the channels of communication is often ticised in Britain as commercialisation, without its sitive social role being recognised. Its influence is der than that of mere direct selling by means of vertising. Both the consciously held ideals and the conscious assumptions of large sections of the com-unity are affected by the mass media.

The mass media, insofar as they express widely-ared attitudes, draw on what we might call a 'symbol nk', that is a common stock of thoughts and feelings pressed in topical symbolic form. This symbol bank ntains the culturally standardised experiences of the individual which, of course, differ from nation to nation. On this basis we can contrast British, American, and Italian assumptions about industrial design, as expressed in easily legible symbols.

As examples of the kind of contribution that the mass media, drawing on national symbol banks, can make to the reputation of a nation and its industry, let us consider the vividness of Italian design and the massive drama of American industry. The popular image of Italy (circulated by magazines and movies) includes bright new mechanisms (*Vespas*, *Gaggias*, busty young film stars) as well as the sunshine, the wine, and the ruins which were always there. The chief symbol of America is the Frontier, 1, which inventive man is forever pushing back; it is a cliché, but a live and serviceable one that unifies a large area of experience. It can be evoked in connection with missiles, new cinema screen techniques, medicine, holidays, cars. The Frontier symbol dramatises the basic fact of technological change for the citizen-consumer, the rate of change and obsolescence that affect us all, from fashion to warfare. One of the reasons that Sir Herbert's marriage of abstract art and industrial design is no longer satisfactory is that it assumes the existence of forms of timeless validity outside the arena of change.

Professor J. K. Galbraith has pointed out, in another connection, that the "fully interpreted past . . . is always



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4 As far back as 1950 vivid, lively, fantastic symbols of cybernetics were accepted (that is, understood) by the science fiction audience. This cover for *Astounding Science Fiction* illustrates a story about the distraction of human operators caused by the operating noise of a computer on a satellite.

5 Was that all then ? The face of the second Industrial Revolution in Britain, according to a review of digital computers in DESIGN February 1957.

symbols wanting

in competition with the uninterpreted present" [2]. Typical of this estimate of the present as uninterpreted, mysterious and, therefore, somewhat unreliable, is a nostalgia so strong in Britain that it can colour technological innovation. A typical advertisement uses the plan and elevation of an eighteenth century house to sell small pocket transistor receivers, which can summon executives without violating Georgian airs and graces, **2**. Thus, in the British symbol bank, electronics is accommodated to the 'sense of the past'.

Nostalgia robs British industrial design symbols of the intensity and the serviceability of Italian and American symbol banks. This atrophy of the symbol-making capacity has been fortified by a national distrust of visual symbols. Sir Herbert Read at the level of theory and the CoID at a practical level have emphasised industrial design largely in terms of form and function. The stress on purity of form and reduction of ornament has led to the neglect of symbolism (except for conventional dismissals of streamline). However, a designed object is symbolic from the time it is announced in advertisements, through the point-of-sale (where it competes with other symbolic objects), to its status as a possession (when with use – sometimes years of it – it accretes personal associations). The aesthetic of pure form has a parallel in the over-reliance on the written word in Britain at the expense of visual presentation. Both combine to discourage visual symbolism in designed objects and in the media which direct consumer attitudes towards these objects[3].

The missing persuaders

The lack of convincing or interesting images of British industry could not be more depressingly illustrated than by the iconography of Calder Hall. Publically announced in 1953 and opened in 1956 this great achievement has failed to become (despite its potentialities) a public symbol. In most photographs the first big nuclear power station looks like any conventional power station, **3**. The failure of the photographers was unanimously shared by art editors and writers[4]. Compare this failure with, for example, General Motors Technical Centre, which has already become a potent symbol of American enterprise and technology[5]. Even the reputation of the twenty-year old Tennessee Valley Authority is more vivid than that of Calder Hall. TVA symbolises the optimistic technocracy of New Deal America as a characteristic expression of man's domination of nature. Calder Hall, despite its national and scientific importance, was not given a comparable currency, even in its country of origin. Is ZETA being the current fiasco?

DESIGN, though it carries many illustrations, quently fails in visual presentation. A typical exa was an article on digital computers (J. Christo Jones: *Anonymity and Repetition*, February pages 37–41) which succeeded in making the se Industrial Revolution look like the first, **5**. In there is a difference and such magazines as *Fo* and *Civilta delle macchine* have shown that difference is capable of visual discrimination. Fo ample, a sense that control tasks are crucial in the v presentation of cybernetics, **4**, was missing entirely the illustrations in DESIGN. Instead of eloquent v symbols of the X where men and the new mach meet, there were, in some of the photographs, ventional long shots of men stiffly posed in appeared to be locker rooms. The fact that in unim native photographs the cubicles encasing compone may look like lockers does not mean that this is they are or all that they can look like.

The symbol maker for British industry and des at present, is Emett. At a time when Britain is suffer from having led in the first Industrial Revolution is, as a consequence, corseted by inherited fittings apparatus, Emett flatters and fortifies us against necessity for painful change. His basic joke is whimsi play with the now-picturesque first Industrial Re lution, symbolised by Victorian mechanisms and railways. His phenomenal popularity in America sh that his drawings substantiate an international vie Britain. The high degree of acceptance of films *Genevieve* (a veteran car), **6**, and *The Titfield T derbolt* (based on Emett's railway) shows that this talgic romanticism of the machine is widely b Branch-line railways can be fun, but it is curious they, and not Calder Hall, are the symbol of indu in Britain.

1. Gwilyn A. Price, *Creating an Industrial Civilisation*, editor Staley, Bodley Head, 1952.

2 J. K. Galbraith, *The Theory of Social Nostalgia*, BBC Programme, June 23, 1956.

3 *Technology*, *The New Scientist*, *Penguin Science News* which to *popularise* science and industry are antivisual. Their whole is verbal; the editors do not recognise visual presentation as a transmitting information, but treat it merely as ornament entertain readers too flighty to stick to the written word.

4 Significantly the only attempt to overcome the general tepid was in a magazine designed for the export market: *The Am* No 1, 1957.

5 GMTC was widely covered in the mass circulation magazine well as in the specialised periodicals: *Life*, *Vogue*, *House and G* *Woman's Home Companion*, *Look*, *Colour Photography*, all circ images of the centre as part of their ordinary reader-fare, thus assim 'the Versailles of industry'.

6 *Genevieve* (J. Arthur Rank), a film in which cars do not escape the blanket of nostalgia that wraps Britain. With *Genevieve* the cult of veteran cars moved from esoteric to 'pop' status.

7 *Woman's World* (20th Century-Fox), a CinemaScope film about promotion and company wives in the American automobile industry. The heroes are executives; their business, *new* cars.

7

8, 9 and **10** *Speaking for Britain*, cover, leader page and cartoon from the first issue of this new magazine published by The Operation Britain Organisation Ltd. In May 1957, Lord Luke, president of the Advertising Association, announced Operation Britain as an imaginative effort "to put our reputation right and then let the world know about it". He wanted to use the "Churchill voice" in public relations. The magazine has archaic layout, unimpressive articles, and a cartoon of a doctor saying to John Bull "There's nothing wrong with you that a couple of pep pills wouldn't put right." Operation Britain should be known as Operation Cliché, the British Heritage under corn.

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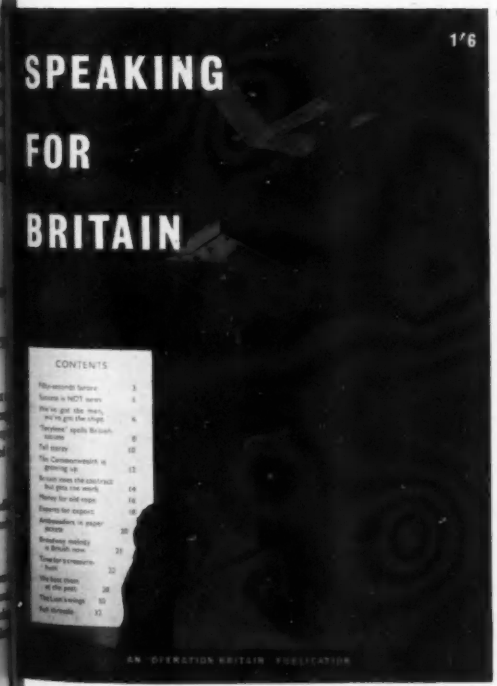

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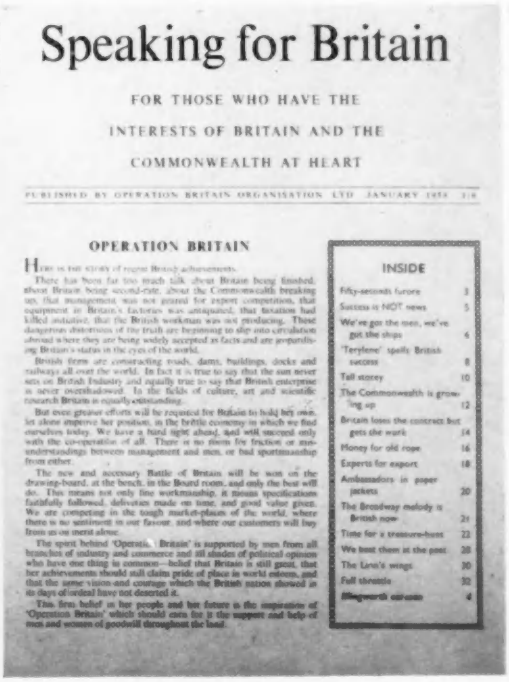


Speaking for Britain

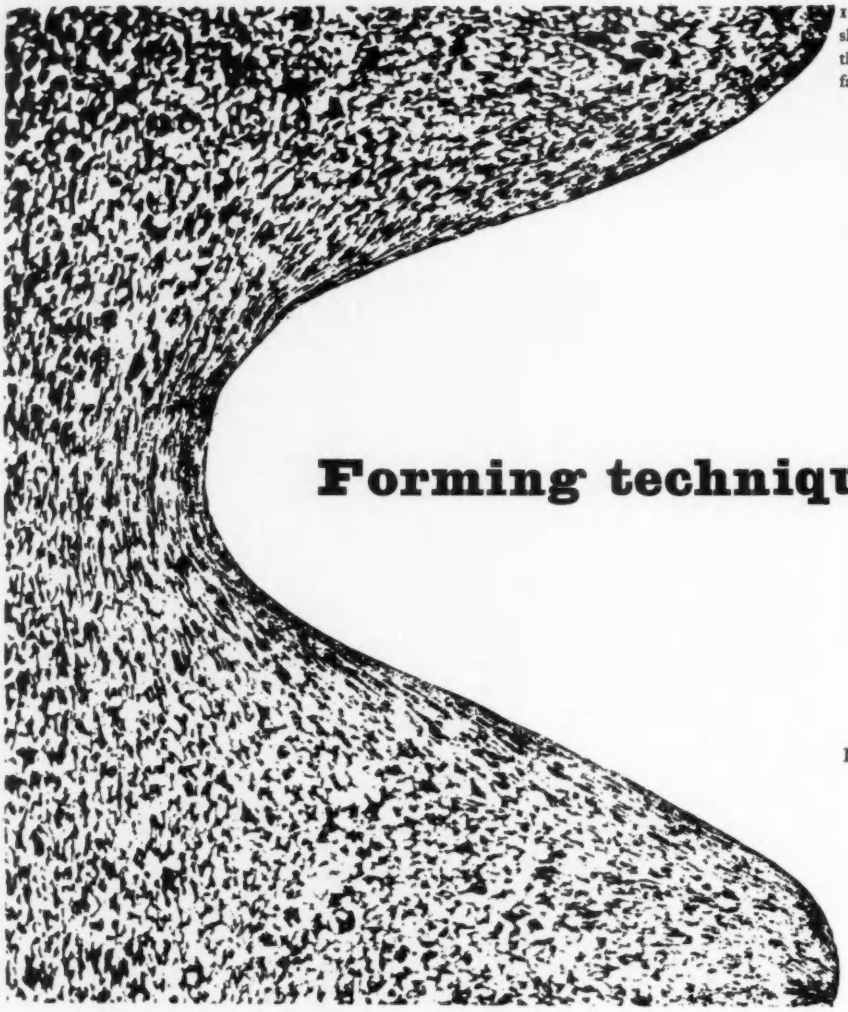
FOR THOSE WHO HAVE THE INTERESTS OF BRITAIN AND THE COMMONWEALTH AT HEART

PUBLISHED BY OPERATION BRITAIN ORGANISATION LTD JANUARY 1958 1/6

OPERATION BRITAIN

INSIDE

10



1 The thread of a ¼-inch diameter screw formed by rolling it ... shape. This cross-section shows how the direction of the gra... the metal has been orientated to increase both toughness ... fatigue strength. *G K N Group Research Laboratory.*

Forming techniques for metal

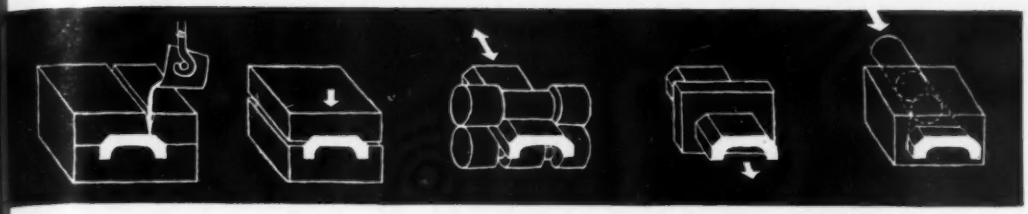
DENIS L. JOHNSTON

Materials and processes

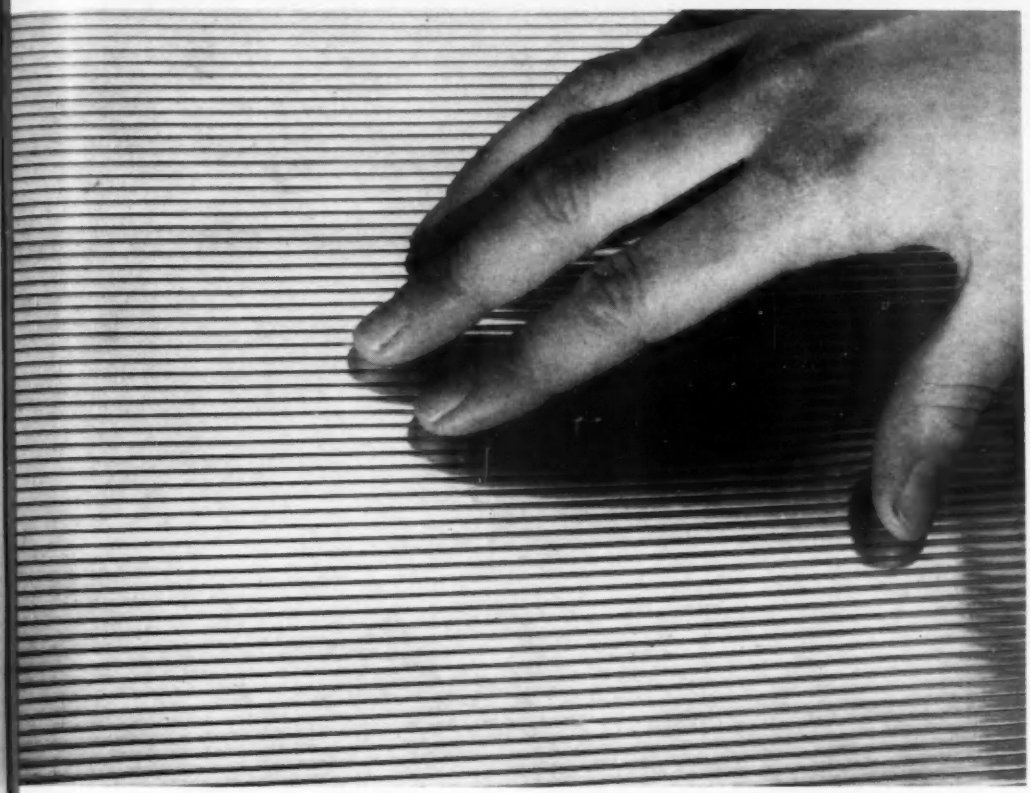
In a previous article on construction techniques (DESIGN *October* 1957 *pages* 30–4) *the author discussed various ways of forming complex shapes in metal sheet. In the following article he describes other methods of metal fabrication, some of which could make a fundamental contribution to Britain's share in world trade. Mr Johnston believes that while the importance of function in design is now generally recognised, the relationship between form and the fabrication methods available has been insufficiently explored among the consumer goods industries.*

ALTHOUGH IN THE CONSUMER GOODS FIELD craftwork ... largely extinct, machine methods are often used ... reproduce the same traditional designs. There has be... a tendency in the machine tool industry to increa... size and machining speeds without a basic reappra... of the essential problems of shaping metals. Almost ... new developments in metal forming, in automatic co... trol and in automation have come from outside t... traditional metal working and machine tool industries.

A more progressive attitude is to be found in t... research-based industries such as chemicals, plastic... aircraft, instrumentation and electronics. Here it is n... unusual for a firm to devote a large percentage of ... gross turnover to technological development, and as ... result new processes frequently supplant older metho... A large section of the manufacturing industries co... cerned with metal working and fabrication has been slo... to adopt these new methods except where it has be... spurred on by the special requirements of high perfor... ance aircraft, guided missiles or nuclear energy plan...



2 Five basic methods of forming metal. From left to right; casting, forging, rolling, drawing, extrusion.



3 This aluminium panel is fluted and hardened by a cold-rolling operation which gives it outstanding resistance to abrasion and abuse. Its use in over 1,000 automatic lifts in LCC housing schemes enables the lifts to remain attractive in appearance with little maintenance. MAKER *The British Aluminium Co Ltd for Express Lift Co Ltd.*

The product designer connected with the metal fabricating industries is therefore faced with two situations. Either the technical knowledge to adapt traditional methods for full or partial automation of production processes is not available; or the advanced and radical metal forming processes in limited use for aircraft and other industries have not yet found their place in the consumer goods field. Efforts to overcome both these deficiencies will be necessary if Britain is to compete successfully in the wider markets presented by a European Free Trade Area.

In simple terms, there are three basic processes for producing metal parts from raw materials: cutting away, building up, and plastic forming.

Cutting or machining methods are widely used and are convenient because an appropriate power operated machine tool can be guided manually or automatically to cut out the shape required. Such machines are constructed so that they can be guided to cut in the directions equivalent to the three dimensions of a cube or a cylinder. To produce the free form a sculptor might prefer, the machine must be guided simultaneously in all three directions, and this cannot be done simply. Aesthetically, therefore, a machined article suffers constraints in its shape, and may be rather angular with added radii, and with an absence of free transition curves.

The cutting away processes of machining and grinding can be carried out over a very wide range of speeds, by using heavy duty machines and tungsten carbide or ceramic cutting tools, carbon dioxide or other special coolants, and automatic programming of the cutting cycle. Other methods of metal removal include flame cutting, spark erosion, ultrasonic machining and electrolytic etching, each having its special applications.

The building up processes include flame and electrode welding, spot welding, electrodeposition and metal spraying. Few innovations in these methods have been made in recent years and the possibility of achieving new forms as a result of developments in

Forming techniques for metal

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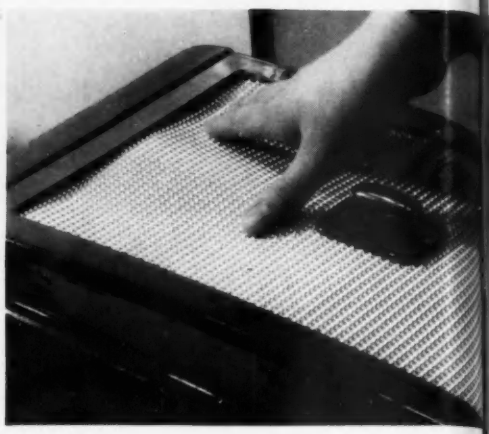

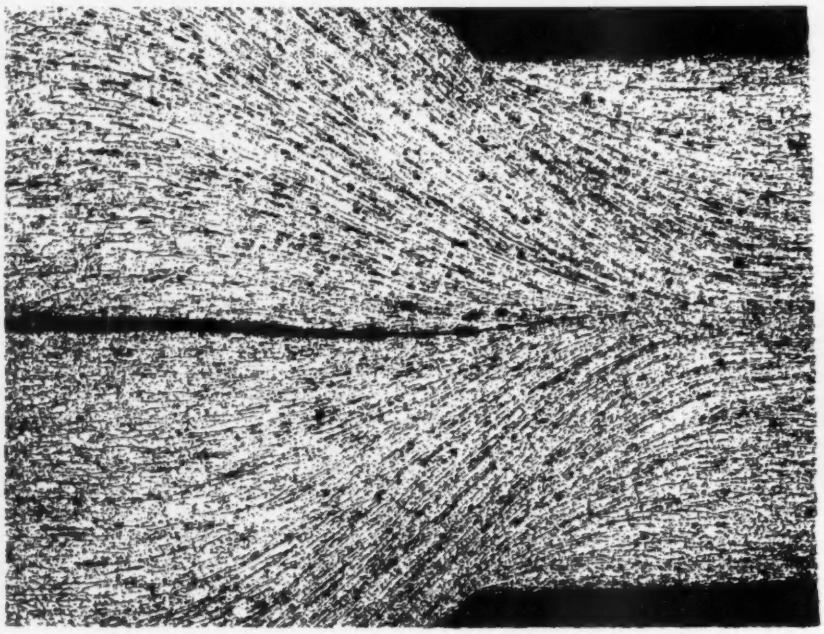

4 and 5 Good and bad applications of a comparatively new material, expanded metal, can be seen in these two illustrations of heaters. In the Creda *Capri* electric convector heater, 4, the expanded metal meets the sheet metal end pieces to make a firm and successful joint. In the 'Esse' slow combustion stove, 5, the relative weight of the infilling panels of expanded metal and the main cast casing are both aesthetically and mechanically disproportionate. Also the top panel is only lightly attached to the frame and can be pushed inwards by slight finger pressure.

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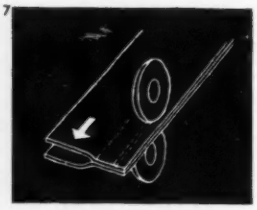


6 and 7 Cold pressure welding is one of the many applications of plastic forming in metal fabrication. It is carried out by forcing together under great pressure two chemically clean metallic surfaces. 6, a micro-section of such a weld between two aluminium sheets. *G E C Research Laboratories.*

these fabricating techniques appears to be limited.

Plastic forming, the third of these methods, is developing rapidly, and may bring to design in metals the freedom of shape and form that we usually associate with design for the synthetic moulding materials that we call 'plastics'.

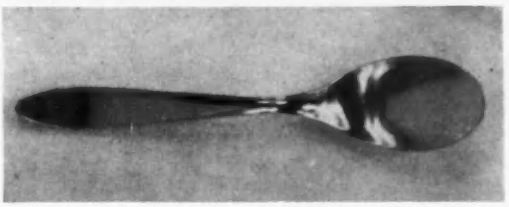
There are certain restrictions, however, on the freedom of shaping pressed or moulded articles produced by forming tools, for these tools are themselves the result of cutting or machining operations, and there may be a temptation to do the job an easy way. But there are great advantages such as the saving in cost which results from the fact that there is little or no wastage of material or time spent in machining. Also metallurgically the result of forming may be superior, as the grain or crystal lattice of the metal is orientated to develop a greater toughness, strength, resistance to fatigue and hardness. This is indicated in the photomicrograph of the cross-section of a screw thread, 1.

Because metals generally require a higher pressure to deform, or a higher temperature to soften, than non-metallic plastics, the machines for plastic forming may be large and expensive. This will probably be overcome and we shall increasingly see the plastic moulding of metals replacing the more wasteful subtractive method of machining.

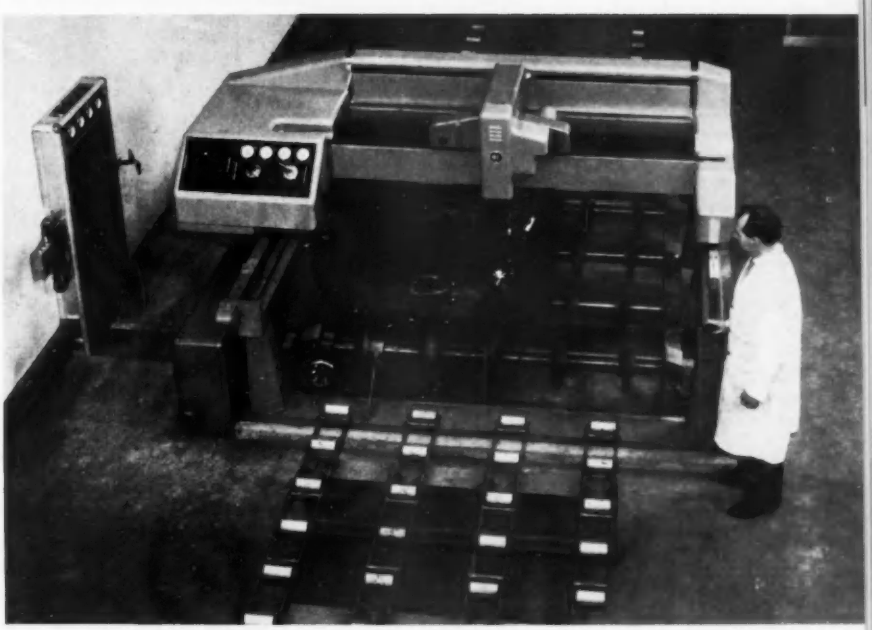
Forming of metals is carried out by the combined application of heat and pressure, which can be in a widely varying ratio of intensity. The five basic processes of forming are casting, rolling, drawing, die-forging and extrusion. The first of these can be carried out entirely with heat, but without additional pressure, and the latter can be accomplished by great pressure without any external heating. In impact extrusion, for example, the operation is very rapid and an explosive charge may be employed, in which case the method is called shock forming. Between the extremes of temperature and pressure there is a whole range of inter-

8 Flatware of conventional decorated form, typical of the greater part of production in Britain, is produced by pressing and coining operations on nickel silver (subsequently electro-plated), and by forging the steel for cutlery. New techniques, such as spark machining to recondition forging dies, have been introduced to improve present methods, but not to change them. Photo courtesy *Watchmaker, Jeweller and Silversmith.*

9 A new trend in simple flat shapes has appeared on the Continent and this is one of the most economical forms for the mechanical production of flatware in stainless steel. MAKER *C. Hugo Pott, Germany.*



10 Steel plates used in ship building are cut by means of an oxygen flame to the shape required and, at the same time, are prepared for welding by bevelling the edges. The first departure from manual control is the computer controlled flame profiling machine developed by British Oxygen Gases Ltd in conjunction with Ferranti Ltd. The flame is also controlled automatically, and it is possible with a twin machine to cut a pair of left and right handed plates simultaneously, a useful feature in ship construction. The cutting accuracy can be to 1/100 inch, and machines are being designed to deal with plates 40 ft × 12 ft in size. A console for the flame cutting process and a dimensional console, connected with servo motors and digital positional feedback devices, control the plate handling machine. The dimensions required are described initially on a drawing. They are then listed in a systematic way on a planning sheet, and the nature of the curve between each pair of points is specified. This information is then transcribed by teleprinter on to a punched tape which, in turn, is fed into an electronic digital computer. The computing machine calculates the motions to be described by the profiling machine, and prepares a magnetic tape carrying these instructions. This reel of tape is placed in the control console, and it can be filed and used again whenever a duplicate plate is wanted. This new method replaces the laborious 'lofting' technique for laying out ships plating profiles full size, and it eliminates the incidental errors and the additional errors that occur when guiding a flame cutting machine round the outline by hand.



mediate and composite processes, over a variety of operating speeds.

Apart from the newer fabrication methods, the machine tool industry has also been slow to adopt methods of automatic control of the cutting process. Most of such developments have been sponsored by companies outside the industry, such as electronics manufacturers interested in supplying the control equipment, and specialised users such as aircraft and aero engine manufacturers. The electronics industry has also pioneered methods of automatic assembly in conjunction with printed circuits, and of valve manufacture.

Automatic control is valuable as it allows a machine to proceed at full cutting rate continuously without the pauses that would be made by a prudent human operator. The instructions are programmed by prerecording on magnetic or punched tape and, once verified, can be repeated without chance of error. Simple computation can take place and, if an error is detected, any correction required in some other direction can be worked out and applied automatically.

These methods are an extension of the older copying machines that reproduced the shape of a master model. It is now only necessary to provide a record of the dimensions of the model in order to reproduce it automatically. For large objects this is specially useful, and a machine for cutting the plates required in ship building has been built, controlled only by a small reel of magnetic tape.

The British machine tool industry should now hasten to adopt the advances in automatic control techniques first used during the last war for the direction of gunfire by radar. This work came off the secret list in 1946. By taking the initiative in technical innovation the machine tool industry may begin to overtake its Continental and transatlantic competitors. If the increased level of research effort referred to in the recent state-

ment of the Machine Tool Trades Association* had been established 10 years ago, the industry would have no cause for worry today about unfilled order books, nor need to fear a general recession in world trade.

Designing to suit the process

The newer techniques of metal working have tended to remain special in application and are also expensive; they have been adopted rather slowly for mass produced consumer goods. In particular there has been a reluctance to redesign products to allow the use of new or automatic processes.

An example of this reluctance can be found in the cutlery industry. A recent review by Professors C. F. Carter and B. R. Williams† offers the opinion that "... the industry is not based on science, and there is not ... a supply of scientists and technologists ... the industry is craft based, and this, together with the predominance of small units and the parochial nature of the majority of firms, sets barriers to the use of scientists and engineers." Although a Cutlery Research Council now exists, it was formed only as recently as 1952, and does not operate on the same scale as the research associations of some other comparable industries.

New methods of cutlery manufacture are already established on the Continent and are being introduced in this country, particularly among companies outside the influence of Sheffield and its traditions.

What has been said above of one industry is true [of] much of general engineering. To capture our reas[onable] share of increasing world trade, including [that] under privileged nine tenths of the world's popula[tion] in poorly developed territories, near automation [is] necessary for the manufacture and assembly of a wh[ole] range of basic consumer goods and appliances such [as] cultivating tools, cutlery, building hardware, heat[ing] appliances, bicycles and small power tools.

At present only a small part of this market is reach[ed] by products designed for the western world. Britain h[as] two types of product to offer for export, and they [are] very different in kind. The first is high quality des[ign] aimed at the sophisticated markets of the world. But [we] must remember that this represents only 10 per cent [of] the world population.

The second type of product consists of basic utili[ty] tools and utensils of optimum functional design. The[se] can make an immediate contribution to higher pr[o]ductivity in backward countries. It has been said th[at] efficient hand cultivating tools to replace the archa[ic] designs in India and China would produce a muc[h] greater return than the same sum spent on tractors a[nd] power implements.

The under developed territories can absorb vast quan[ti]ties of such simple products. The technical mea[ns] to produce them can be achieved by the new me[tal] forming processes, coupled with automated producti[on] and assembly.

* *The British Machine Tool Industry – a statement*, Machine Tool Trade Association, February 1958.

† *Industry and Technical Progress*, Oxford University Press 1957, £1 5s.

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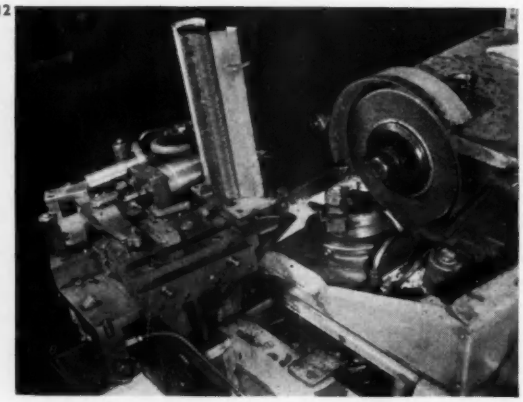

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11, 12, 13 and **14** Wilkinson Sword Ltd has introduced independently a number of innovations in the design and manufacture of garden tools, to the design of Hulme Chadwick, in collaboration with Wilkinson's own development engineers. The knife cut action of this pruner, **11**, necessitated an offset pivot, and to provide this the traditional one-piece forged blade and handle was replaced by a die-cast light alloy handle, and a separate rust resisting blade machined from flat material. The introduction of a smoothly curved outer face for the larger blade was found to halve approximately the cutting force required. This improved blade could not be produced economically by the traditional hand methods, but an automatic profiling machine, **12**, grinds one every two minutes, as compared with 10 minutes to grind by hand a conventional blade, **13** and **14**. The productivity is increased 20 times.

Photographs by Sam Lambert

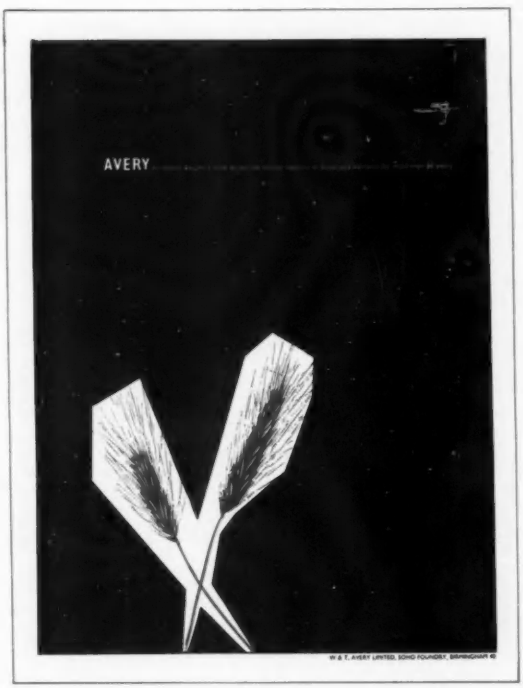
House style

programmes and progress

ALEC DAVIS

Three of the four new house styles reviewed here are confined to printed matter and Press advertisements. This is where most house styles begin, but a good one should be capable of extension to a far wider field.

1



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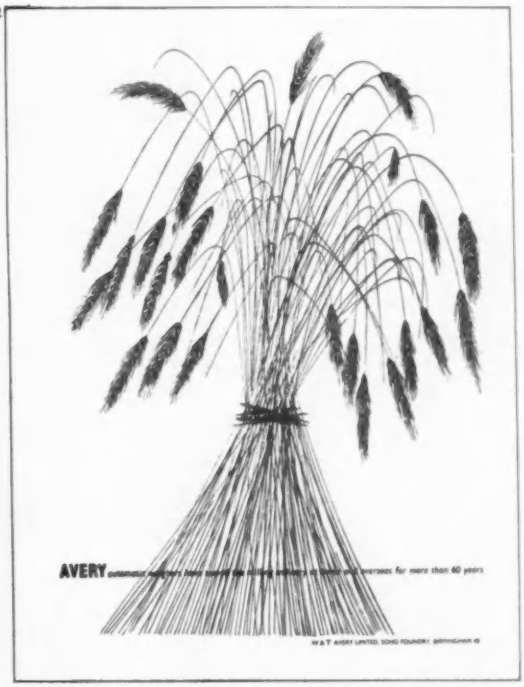

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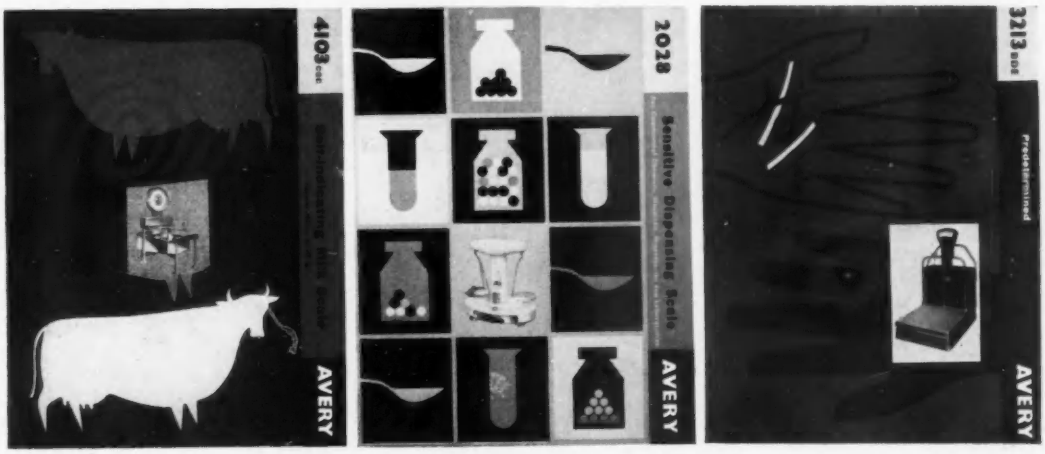
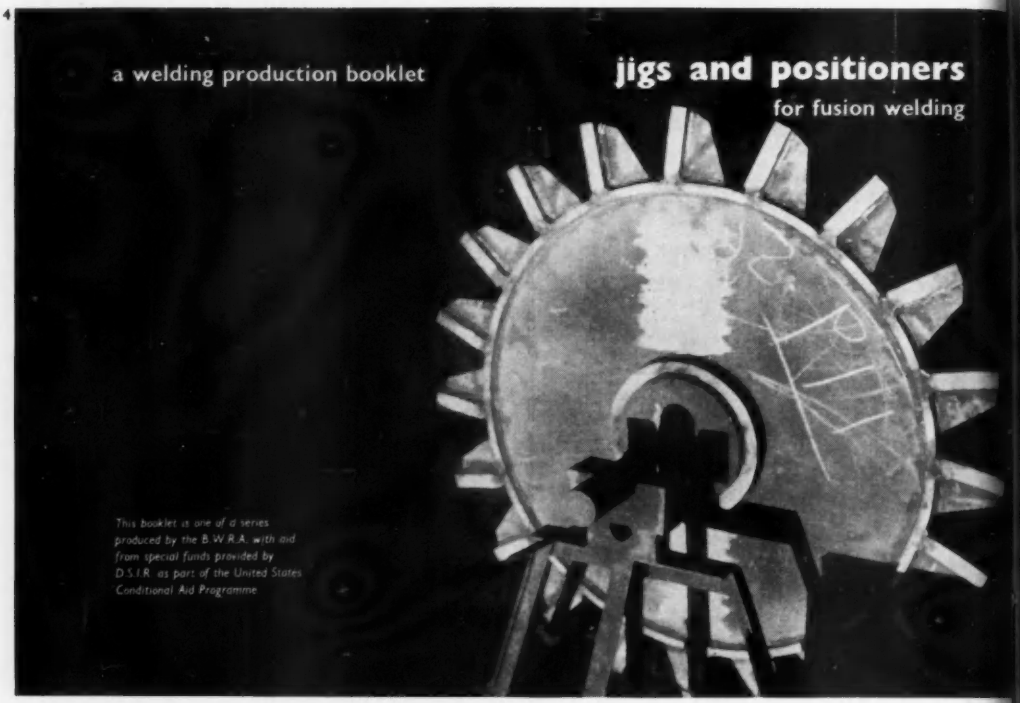


W. & T. Avery Ltd has been making scales for over 200 years. Since pre-war days this company has paid a great deal of attention to the appearance of its products: Raymond Loewy was the firm's product design consultant for several years, and subsequently John Barnes of Allen Bowden Ltd (see *Design Policy in Industry: W. & T. Avery Ltd* DESIGN May 1953 pages 8–15). Today, Avery's Trade Press advertisements, **1** and **2**, and its sales leaflets, **3**, have a sparklingly new look, a poster-like punch that denotes a good designer and a sympathetic client (though 'punch' seems more appropriate to Press advertising than to leaflets which have to convey a considerable amount of technical

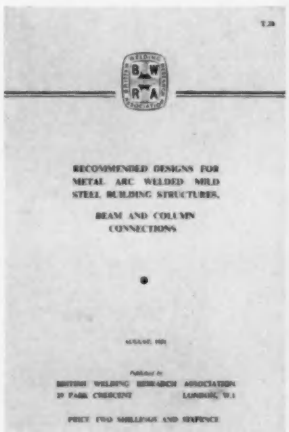
information). The use of three colours on the leaflet covers is a luxury which few engineering firms allow themselves. This, and the sparkle of the designs, divert one's attention from the fact that the designer has had to use photographs rendered almost lifeless by heavy handed retouching, extravagance which is still far too common in indu publications. DESIGNER *Paul Peter Piech*. ADVERTISING AG *W. S. Crawford Ltd.*

4

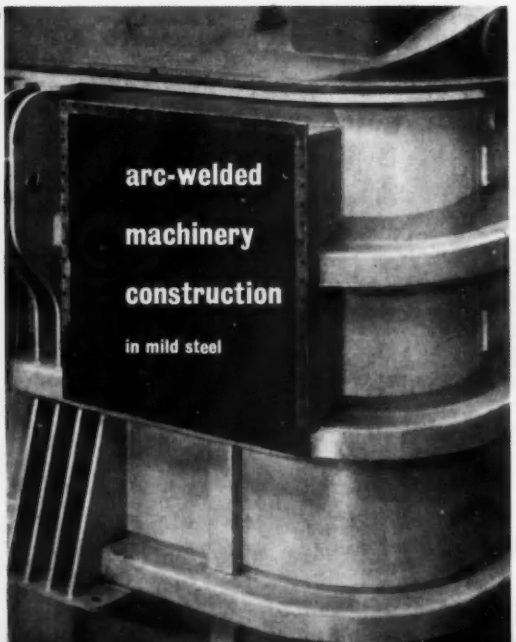

a welding production booklet
jigs and positioners
for fusion welding
This booklet is one of a series produced by the B.W.R.A. with aid from special funds provided by D.S.I.R. as part of the United States Conditional Aid Programme

The British Welding Research Association, unlike a manufacturer, has no products to sell and therefore no need to resort to flattery by airbrush. Photographs like Cromwell's ideal of portrait painting "roughnesses, pimples, warts and everything . . . " are helping to create a house style for this association. Its new booklet covers, **4, 6** and **7,** are all photographic – blending illustration with massive sans serif lower case lettering. There is a dramatic contrast betw these publications and those which the BWRA was iss a few years ago, **5**. It is to be hoped that other associati will be impressed by the difference between old and n and similarly make improvements. DESIGNER *J. H. Gam* PRINTER *Percy Lund Humphries & Co Ltd.* (Design Welded Joints *was printed by Langley & Sons Ltd.*)

5


RECOMMENDED DESIGNS FOR METAL ARC WELDED MILD STEEL BUILDING STRUCTURES.
BEAM AND COLUMN CONNECTIONS
PRICE TWO SHILLINGS AND SIXPENCE

6



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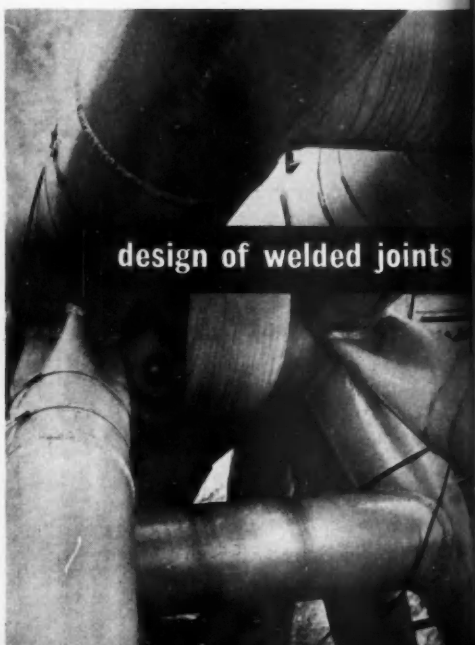

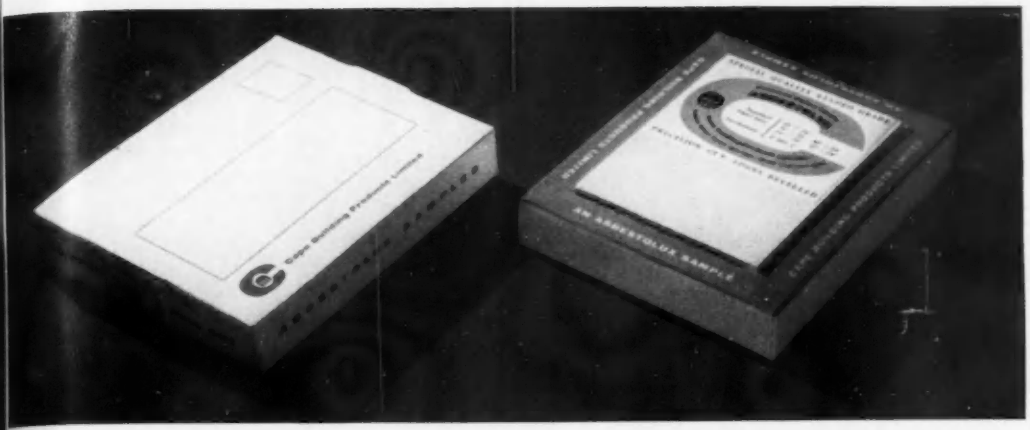

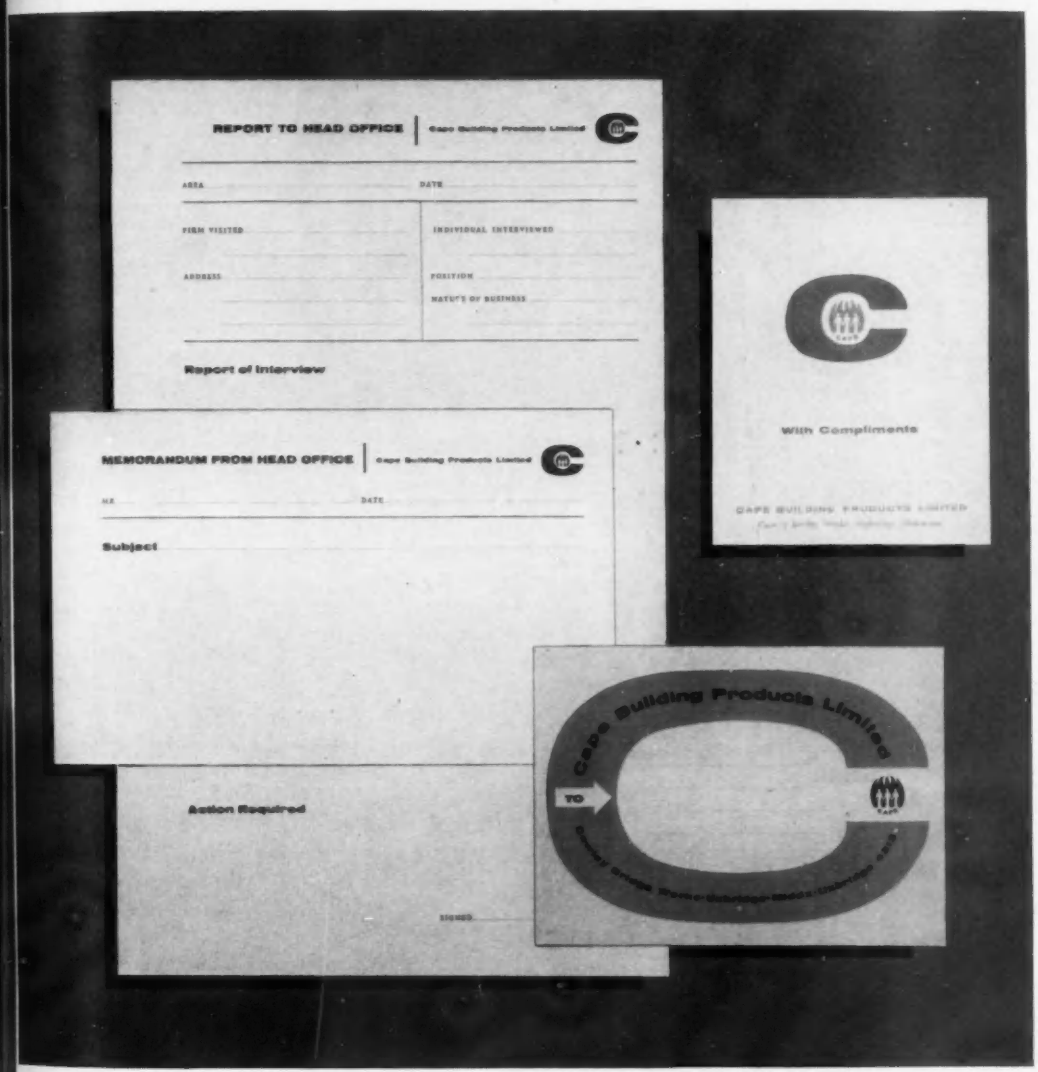

Cape Building Products Ltd's new range of stationery is interesting for at least two reasons. First, it makes wide use of Annonce Grotesque, one of the most fashionable advertising type faces of today; second, it extends beyond stationery into packaging, with an ingenious shock absorbing carton which has been designed to enable samples of 'Asbestolux' sheeting to be sent safely by post, **8**. It includes some items that are often overlooked, such as postcards, compliment slips, and a variety of memorandum sheets for use within the company, **9**. The redesign of internal stationery embodies the wish of the publicity manager, H. Barty King, "to encourage among the staff the feeling that they are working for a progressive organisation". DESIGNER *Woudhuysen & Co Ltd.* PRINTER *Edward Mortimer Ltd.*

M. Harland and Son Ltd has recognised that to acquire a new look is as good a way as any to celebrate a 125th anniversary. As a specialist label printing firm, Harland's of Hull commissioned David Harris to redesign its trade mark, **10** and **11**, its exhibition stands, **12** and **13**, and much of its own printed matter, **14** and **15**. These three pairs of before-and-after pictures show how effective the changes have been. More colour is part of the formula which Mr Harris has applied, and he has replaced the various styles of Roman lettering by Egyptian and Grotesque type faces. One hopes that the policy thus initiated in Harland's anniversary year will continue to be applied. Since he has successfully redesigned the front cover of Harland's house magazine, the designer might now be allowed to tackle the layout of its nside pages.

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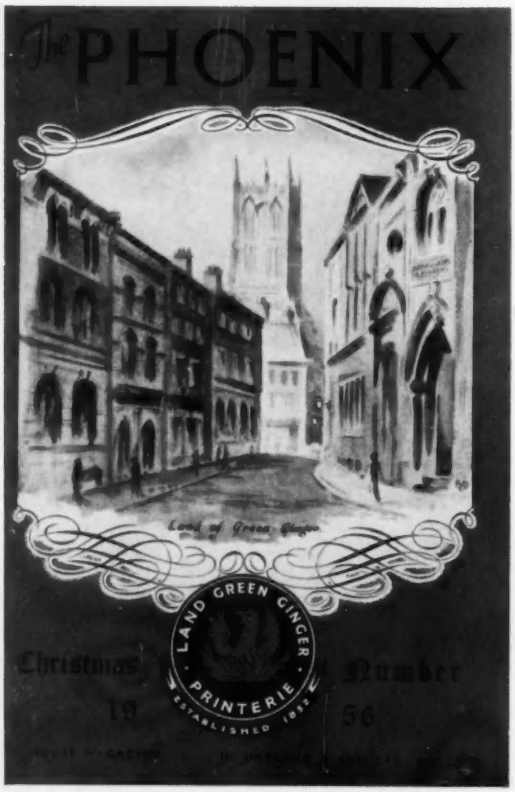


15

Recent reviews of new house styles

Printing News *November 7 1957 page 10–11: West European Shipbuilding Conference programmes, tickets, etc, designed by Charles Rosner & Associates Ltd.*

Monotype Newsletter *October 1957 page 2: illustration showing a range of stationery for Williams Lea (printers), designed by London Typographical Designers Ltd.*

Sales Appeal *September–October 1957 pages 46–9: biscuit packaging for William Macdonald & Sons (Biscuits) Ltd, designed by Colman Prentis & Varley Ltd – an interesting example since it shows a house style continuing through frequent changes in the individual pack (and advertisement) designs.*

Servicing: an aid to the designer

Are the factors affecting the positioning and functioning of household powered appliances fed back to the designer by service engineers? Mrs Meade finds that this unique opportunity to investigate consumer needs has hardly been exploited.

DOROTHY MEADE

MOST HOUSES IN THIS COUNTRY have at least one powered domestic appliance; many have more than a dozen. Every one of these needs some maintenance in order to work satisfactorily, so good servicing facilities should be an important factor in the customer's choice.

I have recently investigated the servicing facilities of 10 firms which manufacture a wide variety of gas and electric domestic appliances. All of them have extensive advertising campaigns and high powered sales organisations directed towards seeing their products installed in the home. Most of them have their own staff of service engineers responsible for the maintenance and repair of those products after they are sold. The importance of good after-sales service is generally recognised by firms that value their prestige.

However, one has the impression that this wish to serve the public, so manifest up to the moment of sale, subsequently loses its edge. When I made a tentative enquiry recently about a new 'Bendix' washing machine, a specialised salesman was at my door next day. When I rang Hoover Ltd and asked for immediate servicing of my vacuum cleaner, nothing happened for three weeks: after a second 'phone call I was visited within three days and the damage was quickly put right. A call to Electrolux Ltd to mend my refrigerator brought a qualified engineer the following day, but after six weeks I am still waiting while a spare part is ordered.

Service for hired equipment

The shortcomings of even the best of manufacturers' servicing arrangements are particularly evident by comparison with such firms as Radio Rentals Ltd, which is in fact selling a service. Your machine is repaired within 24 hours or replaced by another. The demand for this sort of service is likely to increase as equipment becomes more costly and intricate. A growing tendency to shift the responsibility of servicing on to the supplier is a sign that manufacturers should be more on their mettle. Those who offer a regular maintenance service, to ensure prevention rather than cure of complaints, have the best answer for maintaining goodwill.

Very few firms mention after-sales service in their give-away literature, or in their national advertising. If they have an extensive and efficient servicing network, why keep quiet about it? Good servicing would surely make an excellent selling point. Yet in many cases it is not until the product is bought that one learns about servicing facilities, although the availability of a sound servicing scheme is far more of a safeguard than the most impressive sounding guarantee.

Nevertheless there still remain many firms that do not consider it part of their job to arrange any servicing at all. They leave it in the hands of local retailers and repair men to do the best they can. It would be interesting to consider the effect on these firms if the trend in America is followed in this country. A recent poll of 10,000 American housewives found that 63 per cent put quality of servicing first among factors influencing their purchase of home appliances*.

Reporting on public response

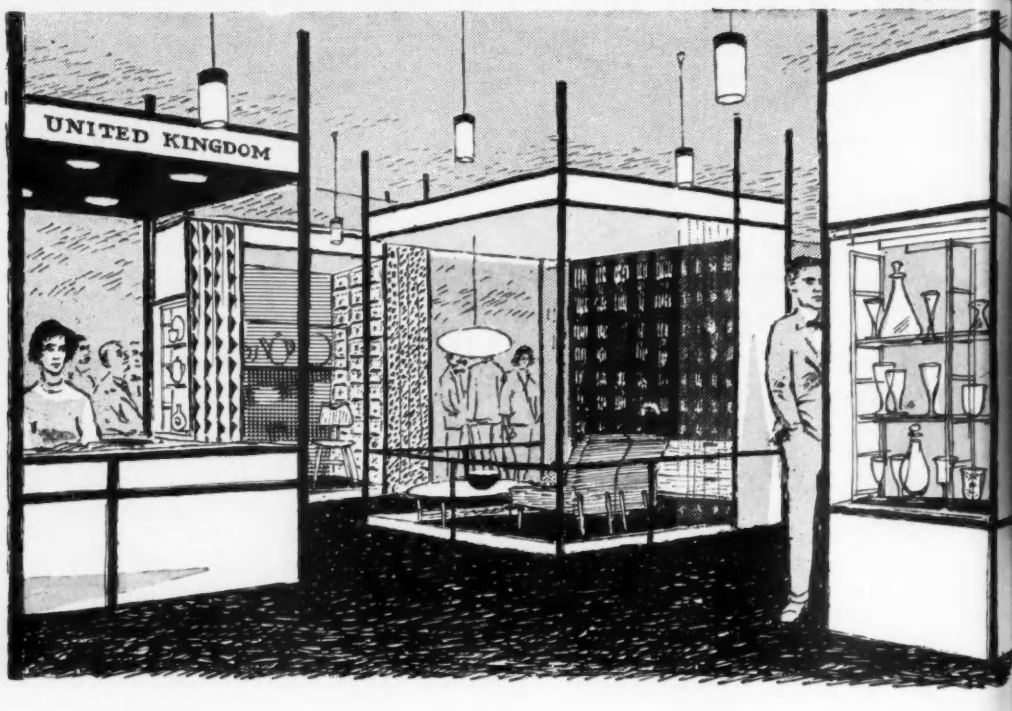
Firms with a widespread servicing organisation in which their trained employees visit customers in their own homes, have a rare opportunity to study the use and abuse of their products in actual domestic surroundings. Daily these service engineers will be hearing constructive criticisms and suggestions on a much larger scale than a normal market research survey can offer. But very few manufacturers make significant use of this. Often their engineers are not encouraged to do anything but servicing. Suggestions received by them from housewives may or may not be passed back, depending on the initiative of the particular engineer. Only four of the firms to which I spoke arrange for brief reports on repair jobs to be handed in, and none asks its employees to question housewives or invite suggestions.

One firm mentioned its scheme for a monetary reward to any of its employees who hand in ideas which are later taken up. Electrolux Ltd recently asked service engineers in a certain area to test out among users the popularity of working-top trays to fit its refrigerators. As a result of this the firm now supplies these as an optional extra. One rapidly expanding firm making electric mixers said it would certainly use its existing staff if it wished to carry out a survey. Several

continued on page 71

* *Time* October 14, 1957

Drawing by Ivor Ka



Philip Fellows, ***the designer of the British Government stand shown in the drawing,*** **RIGHT**

Britain and British Columbia

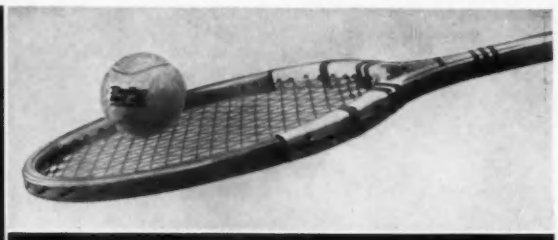
BRITISH COLUMBIA celebrates its centenary this year, and to mark the occasion the government of the province has sponsored an international trade fair which is being held in Vancouver from May 1–10.

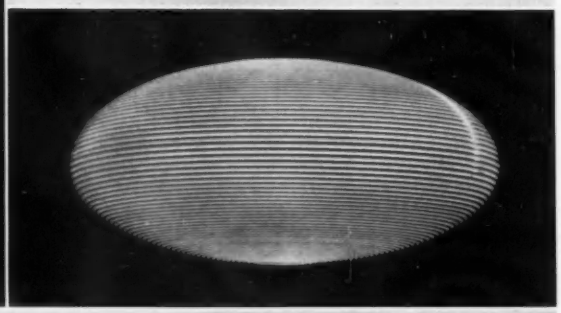
This is the first trade fair of its kind to be held in western Canada, and it points to the growing opportunities for exporters to a market which, according to the fair's organisers, is "booming, bustling and economically sound, a market that imports well over half a billion dollars worth of goods annually from 83 countries". Both capital and consumer goods are on show, and special displays from the many countries now exporting to Canada are exhibited in a *Hall of Nations* on the site.

The British Government stand, sponsored by the Board of Trade, has been designed by Philip Fellows, head of the exhibitions division, CoID. There are some 180 exhibits, selected by the CoID from its *Design Index*. The display is directly aimed at the west Canadian market and consists mainly of consumer goods that are in demand there, including textiles, tableware, sports equipment and furniture. A UK trade commissioner recently returned from Canada and two visiting Canadian housewives with a first hand knowledge of the market gave their advice before the selection was finalised. Most of the goods on show are marketed in Canada and only those manufacturers wh already have agents in Canada, or those aiming t establish and extend export markets there are exhibi ing. Agents have been asked to co-operate, and eve effort has been made to see that the exhibits will b readily available in the retail stores.

The visit of the Canadian Trade Mission to th country last autumn made it clear that there is growing market for British goods in Canada. But the are pitfalls, as well as possibilities, as John Ken pointed out in his article *Canada: opportunities f the British exporter* (DESIGN March pages 58–6 Manufacturers will need to know all they can of t potentials and the demands of this market.

An increased participation in Canada's trade fairs one realistic approach to the problem. The trade fair Vancouver is one of three Canadian exhibitions i which selective British displays are being arrang The CoID, together with the Board of Trade is n collecting exhibits for the *Canadian National Exhi bition*, to be held in Toronto from August 20 – Se tember 6. All the goods displayed will be available Canada at the time of the exhibition. There will also an exhibition of British goods at the Design Centre Ottawa early next year, linked with displays in leadi Canadian department stores.





1 | 2 / 3

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8 | 9

Selected products on view

1 Jug in clear glass with gold edges; decoration in white ceramic paint. DESIGNER *Lady Casson.* MAKER *W. E. Chance & Co Ltd.* 15*s* 11*d.*

2 Tennis racket and balls. MAKER *Dunlop Sports Co Ltd.* (*racket*) £7 19*s* 6*d*; (*balls*) £1 1*s* 6*d per half dozen.*

3 Pendant lighting fitting in spun cellulose acetate. DESIGNERS *John and Sylvia Reid.* MAKER *Rotaflex* (*Gt Britain*) *Ltd. From* £1 9*s according to size.* John Kettle commented on the success of this range of fittings on the Canadian market in his article *Canada: opportunities for the British exporter* (DESIGN March page 62).

4 *Leviathan* big game fishing rod with *Aerialite* reel. MAKER *S. Allcock & Co Ltd.* (*rod*) £21; (*reel*) £2 5*s.*

5 *Tremula* hand printed cotton furnishing fabric. DESIGNER *Helen Dalby.* MAKER *Liberty & Co* (*Wholesale*) *Ltd.* £3 7*s per yard.*

6 Lightweight suitcase in coach hide. MAKER *Parker Wakeling & Co Ltd.* £8 18*s* 6*d* (21-*inch*). Weight 4 lb.

7 Shopping bag in coach hide. DESIGNER *Edwin A. Ling.* MAKER *R. Ling & Son.* £4 8*s* 6*d.*

8 *Whispering Grass* bone china tableware. DESIGNER *Susan V. Cooper.* MAKER *Susie Cooper China Ltd. Prices from maker.*

9 Coffee set in stainless steel with polished wood handles. DESIGNER *Robert Welch.* MAKER *J. & J. Wiggin Ltd.* £12 10*s* 6*d.*

Painting into printing

GEOFFREY SALMON

Tom Worthington, *director, Heal's Wholesale & Export Ltd*

TWELVE YEARS AGO Heal's introduced a series of fabric designs which broke new ground in the trade. Characterised by screen – and later by roller – printed abstract patterns set on clear background colours, they created a fashion which has persisted and for which there is now a very popular demand. Having set the pace it was disappointing that no significant advance was made by Heal's during the next few years to maintain the lead. Now, however, a new collection is being displayed which will certainly place Heal's in the vanguard of current fabric fashion.

The new collection comprises 14 fabrics with very different characteristics from the old. The more original among them are inspired directly by contemporary painting and all of them display a less restrained, more spontaneous approach than has been common in fabric design hitherto. In addition, an essentially English character is evident throughout the range.

The man behind this new enterprise is Tom Worthington, director of Heal's Wholesale & Export Ltd. His policy in commissioning or buying the new designs was to market a series of fabrics capable of providing backgrounds in sympathy with current trends in modern interiors. With the luxury of subdued lighting goes an emphasis on the formal values of furniture and floor coverings and hence the use of wall coverings as informal large scale backcloths, often brilliantly lit. A richer, more dramatic conception is demanded for these background fabrics and it is here that the approach of modern painters has so much to contribute.

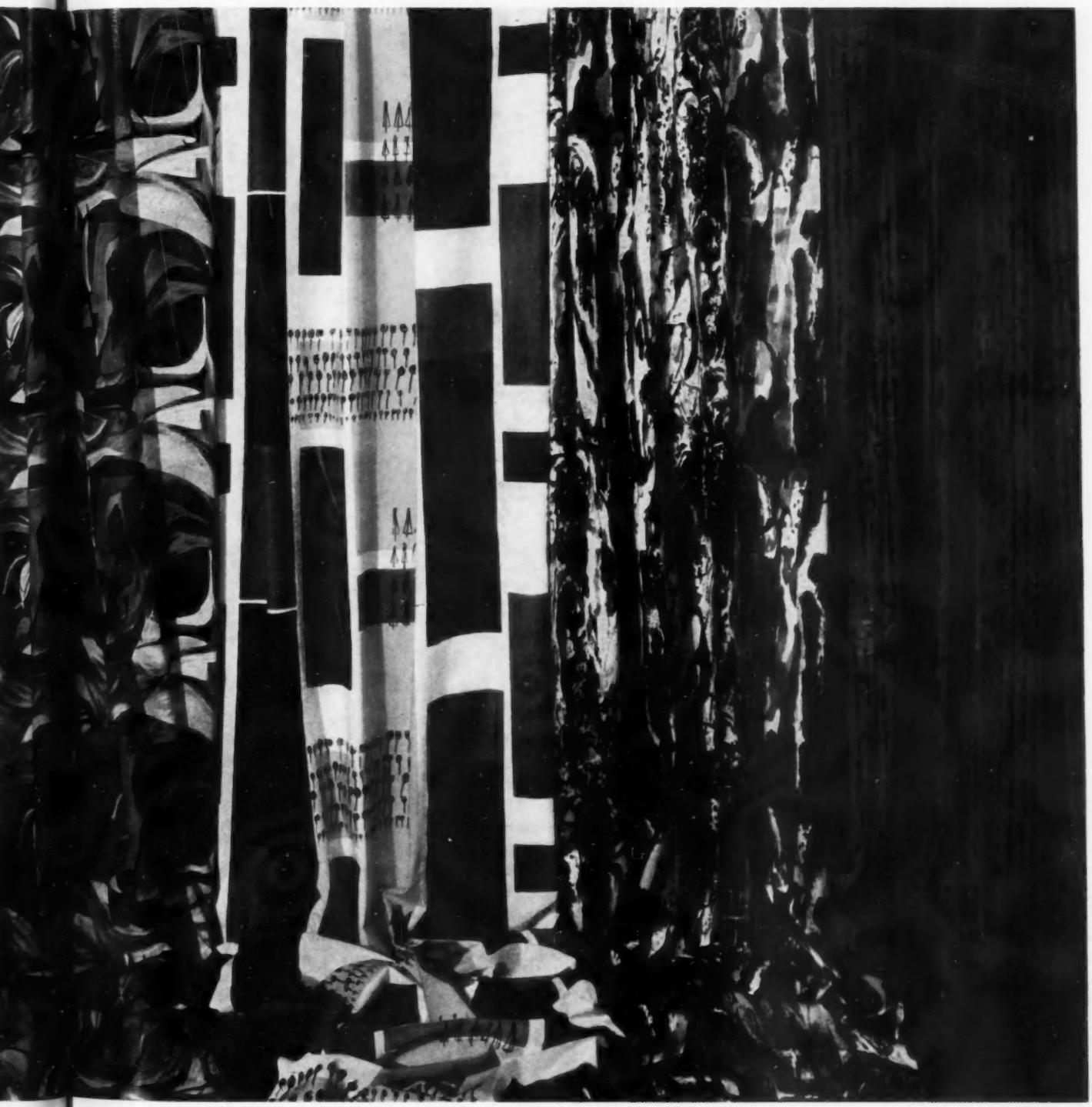
Six of the new fabrics have been screen printed on textured cotton or rayon satin, using either vat dyes or pigments which heighten the painterly qualities which they already possess, and provide a quality of richness well worth the price of up to 27s 9d per yard. The roller prints are very good value at 11s 9d per yard. The scale of the designs is bolder and larger than is usual and the sizes of the repeats (up to 36 inches in the screen prints and 24 inches in the roller prints) have permitted an unusual generosity in draughtsmanship and freedom of expression.

Some of the new prints demonstrate an interesting movement towards the use of organic images and natural phenomena as a basis of pattern, in contrast to the formalised, abstract and naturalistic motifs currently popular in the trade. The whole range shows a welcome tendency towards the establishment of a style with a truly national flavour and more than normal applause is deserved for the enterprise which gives Heal's another string to its bow.

1 2 3 4 5

In *Oak*, **4**, a screen printed design by Dorothy Carr, fluid form and colour are seen as pattern in terms of material hanging in folds. By contrast, *Voyagers*, **1**, a screen print by Gordon Dent, and *Sweet Corn*, **2**, a roller print by Barbara Brown, rely on powerful repeats to impose personality on hanging fabric. In the latter the folds reinforce the closely linked motif and the design shows an interesting development from the designer's work as a student (DESIGN July 1956, page 29). The lack of unity between the motifs of *Voyagers* reduces the impact of this painting in fabric form, and the intricacy of the flat pattern seems thereby wasted. The bold theme of *Plantation*, **3**, a screen print by Lucienne Day, recalls Scandinavia and it is to be hoped that this fabric will become available without the compromising 'tree' doodles. The simple black textural effects of *Furrows*, **5**, a roller print by Ellen Fricke, on various coloured cotton grounds, will certainly prove popular and easy to use and, no doubt, will become ubiquitous.

Colourways and retail prices per yard: *Voyagers*, five colourways, cotton £1 3s 3d, satin £1 7s 9d; *Oak*, six colourways, cotton £1 1s 9d, satin £1 4s 9d; *Sweet Corn* five colourways, cotton 11s 9d; *Plantation*, six colourways, cotton £1 1s 9d, satin £1 4s 9d; *Furrows*, six colourways, cotton 11s 9d.



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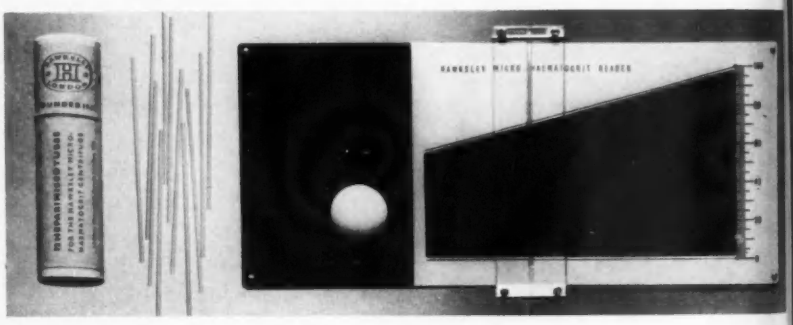


Revolution for diagnosis

THE MICRO-HAEMATOCRIT CENTRIFUGE is an instrument which determines the volume of cells in the blood for the diagnosis of diseases such as anaemia. It does this by separating the two main constituents of the blood – the red part and the plasma. This method has been in use in the USA for some years and this instrument made by Hawksley & Sons Ltd, 1, is the first to be put into general production in this country.

It consists of a cast aluminium case, housing a 220–250-volt electric motor, a duralumin centrifuge head with 24 slots, radially arranged, a duralumin screw-down cover and a chromed brass hinged lid, 2. A sample of blood is taken into a capillary tube, 3, which is then sealed at one end. The tube is put into one of the slots on the centrifuge head, with the sealed end facing outwards, and secured in place by the screw-down cover. The hinged lid is closed and the centrifuge is spun at 12,000 times gravity for five minutes on a pre-set automatic timing cycle, during which time the constituents in the blood separate. The tube is then placed in the reader, 3, and the relation of red to the total volume of fluid in the tube is read off on the scale.

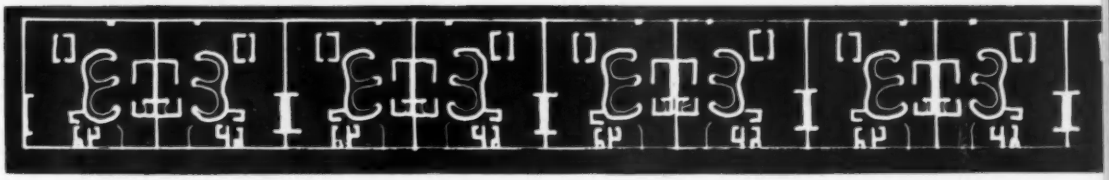
It is claimed that this new instrument has three principal advantages over earlier ones, namely, that it requires only a very small quantity of blood to make an accurate test, it takes only five minutes to separate the constituents of the blood instead of half an hour to an hour, and its accuracy therefore is greater.

Perhaps the only unfortunate feature of this thought-ful design is that the knob of the timing mechanism obscures the numbered scale.

The centrifuge was designed by John Barnes of Allen-Bowden Ltd, in conjunction with the manufacturer. The reader was designed by the firm's engineering department together with Ronald Sandiford who is retained as a typographic and graphic designer.

The appliance house

ALISON and PETER SMITHSON



Industrially designed buildings 3

The concept of flexibility has governed industrialised building techniques since they were first introduced in the early days of the Modern Movement. This concept is primarily an intellectual one and the following article proposes an alternative idea which utilises more logically the rapidly developing technology of the present day. The authors also discuss how the concept of domestic architecture could be changed by accepting the logical implications of the use of household appliances.

ONE OF THE FUNDAMENTAL TENETS of the Modern Movement in architecture has been the industrialisation of building. In the absence of genuinely industrialised building techniques the architects of the 'twenties concerned themselves primarily with creating an architectural language in the spirit of the machine, but this language was never a child of real technology. However, the theoretical work that was done on the problems of industrialised building is the basis of much of the change that has subsequently taken place in the building industry: standard windows, panels and precasting, for example.

The early work of Gropius, 1 and 2, established the pattern for subsequent prefabrication techniques, ie a panel system on a meter module, and since that date no fundamentally new thought has entered the prefabrication field. In general, prefabricators, following Gropius' example, have tended to be more interested in flexibility, as an idea, than in, for instance, the exact suitability of the internal spaces to their functions, or with the implications of the building in a community, or with the real aesthetics of prefabrication. The principal achievement has been the production of building components of reasonably high standards under controlled conditions.

The flexibility offered by the 'stockyard-of-standard-parts' has a great intellectual appeal, but architects handling such a system appear to have had neither the self discipline nor the 'total idea' to make anything out of the parts other than a clumsy sort of 'Meccano' toy equivalent. Experience of the products of such systems leaves some doubt as to whether the sort of flexibility they offer is worth having. A more satisfactory solution might be to increase the size of the standardised units to at least the size of the whole house or school. In this way any one set of units would build up as a specific building, which would be available in various models and sizes, 3. This latter approach increases the range of choice, as well as the chance of getting something that is really wanted. In order to achieve it the building industry would have to be sensitive to changes in social aspirations in the manner of the American car industry.

The architectural reasoning behind this idea is to produce a readily identifiable whole – buildings which in combination make the community easily comprehended.

continued on page 47

1 and **2** This house by Walter Gropius, exhibited at the *Weissenhof Werkbund Exhibition* in Stuttgart in 1927, shows no evidence of any attempt to evolve a specific aesthetic related to prefabrication technique. In spite of this it has influenced a great deal of the theory and practice of subsequent prefabrication.

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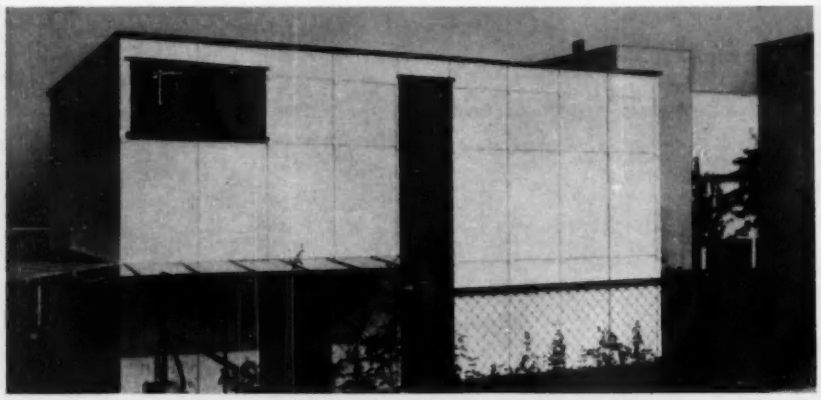

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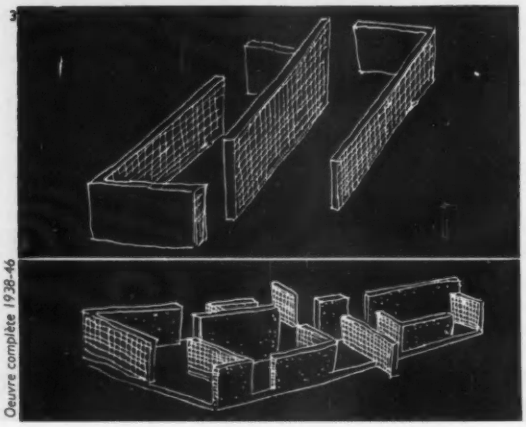
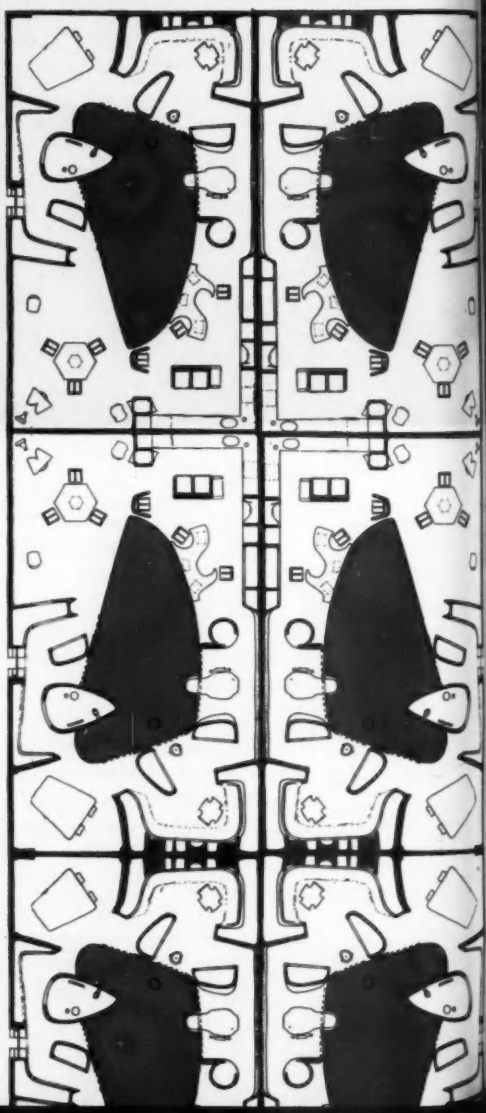


Oeuvre complète 1938-46

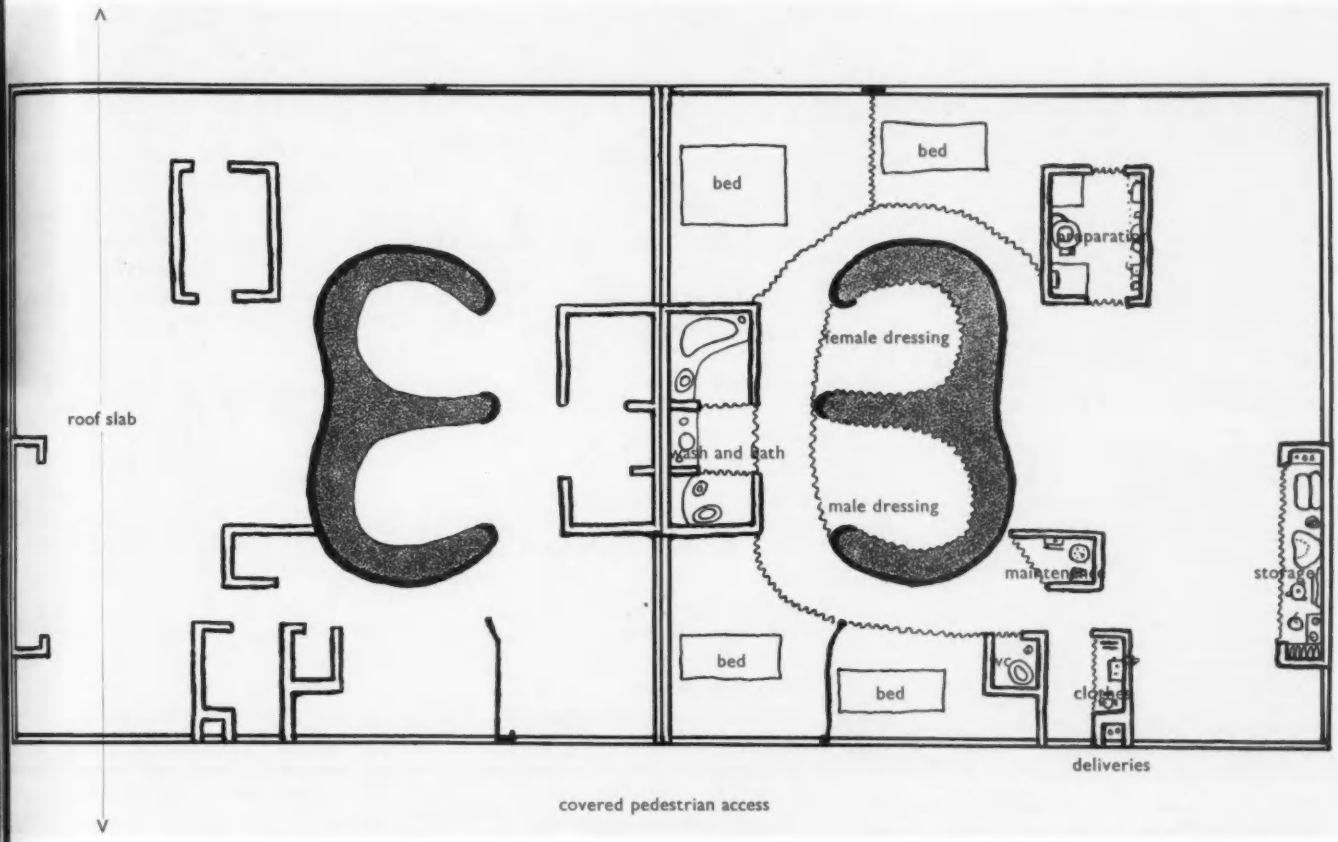
3 Flexibility and architecture need not be incompatible as is shown by this illustration from the *Murondins* project by Le Corbusier. It is a system of walls and lean-to roofs which offers a limited range of internal spaces, each informed by an architectural idea making it suitable to a particular function yet able to combine with other spaces into a unified whole. The dwellings, communal rooms, schools, etc in the project form a valid urban pattern and, for the elementary standardised system used, a specific aesthetic was evolved.

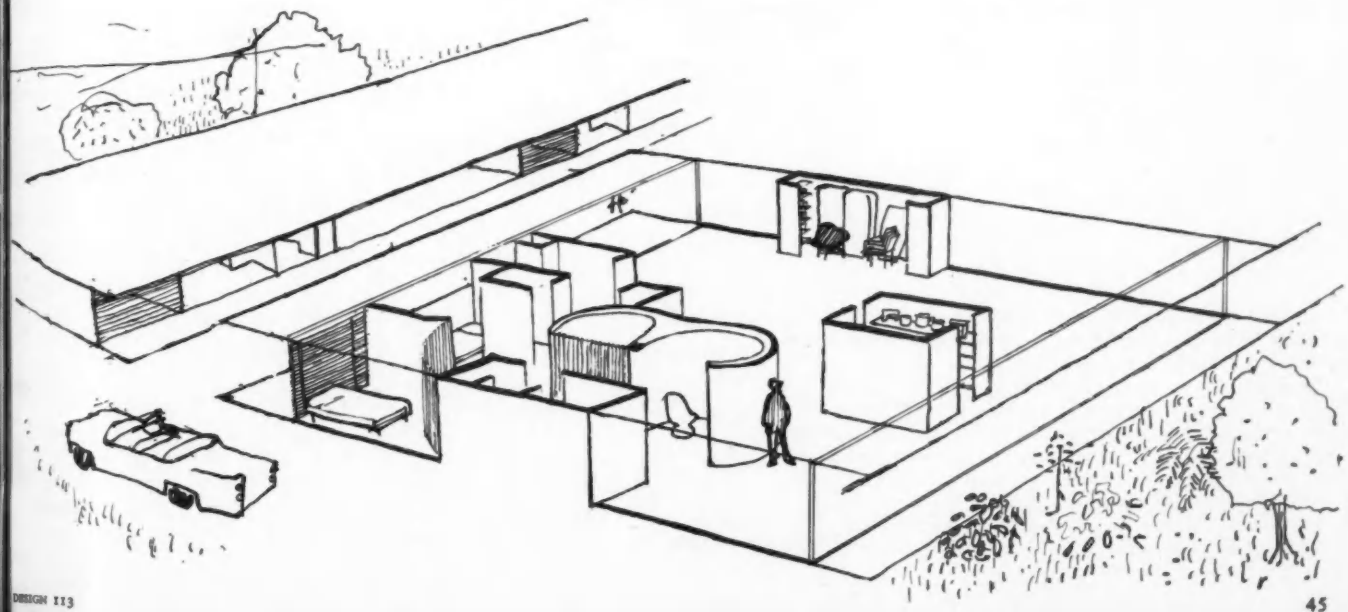
4



4 *The House of the Future* by Alison and Peter Smithson at the *Daily Mail Ideal Home Exhibition* 1956, demonstrated some of the consequences of mobile cooking appliances and prepackaged food in the planning of the kitchen in particular and in the arrangement of the internal spaces in general. The plan shows how, by the more logical use of appliances, the living area can be increased. It also shows how the dense grouping of these houses invalidates the concept of a detached house in a garden (DESIGN June 1956).

5 and **6 The strip house** consists basically of a roof and site slab held apart by the appliance cubicles themselves. The houses group into strips, as in the diagram on page 43, with a pedestrian way between the two strips. All the components would be mass produced and assembled by mechanised building techniques such as slab lifting. The appliances in each cubicle are of the owner's own choice. The preparation cubicle would contain all the necessary equipment for preparing pre-packaged food, the maintenance cubicle contains cleaners, polishers, etc, and the storage cubicle, the furniture and fittings not immediately in use. The plans below show the house with its spaces open and with them screened off for use.





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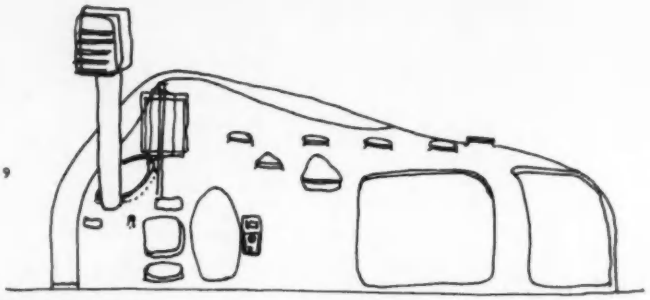
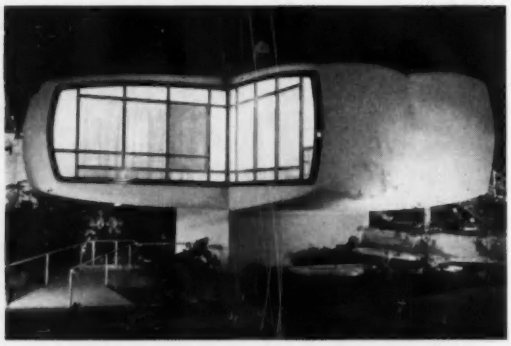


Entrance elevation

7



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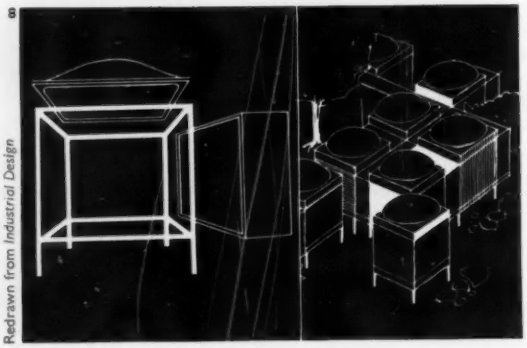

Redrawn from *Industrial Design*

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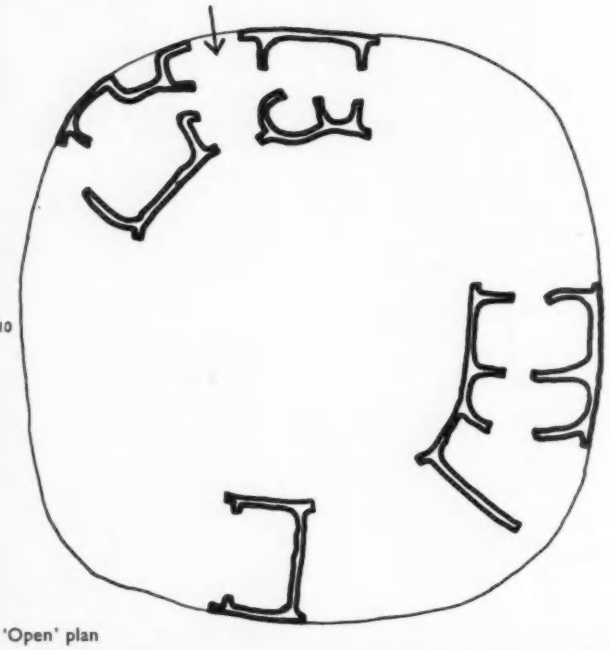
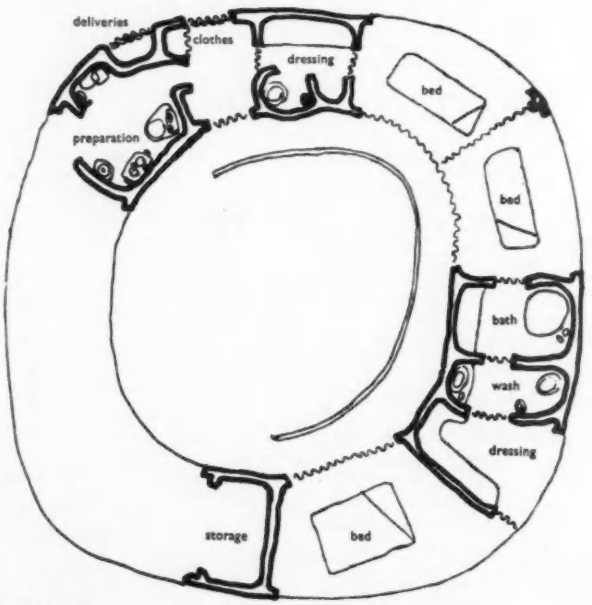


'Open' plan

7 Architects do not always accept the full implications of the techniques they employ. The Monsanto plastics house although unconventional in its structure adheres to a conventional aesthetic in, for instance, the pattern of its windows, and to a conventional plan and use of space.

8 In this experimental house project by George Nelson the interiors are dominated by the 12-ft structural grid. This obvious inconvenience is then rationalised by relating it to an already outdated system such as built-in furniture and appliances.

11



'Closed' plan

9, 10 and **11 The snowball house,** from the point of view of the functions of the internal spaces and the appliances is roughly similar in principle to the strip house. Spaces are 'open' or 'closed' as necessary, giving a greater internal flexibility without changing the basic architectural concept. Whereas the strip house is constructed from prefabricated large units, the snowball house is intended for production as an expendable whole unit, which would be manufactured in different sizes for different user requirements. The unconventional shape of the house arises from its intended construction in some form of resin-bonded shell, perhaps similar to that used in the Monsanto house.

In such a community each type of building would visually express its function. This is virtually impossible at the moment when a prefabricated building is composed of nearly identical parts.

There is no reason why such standard buildings cannot be designed to fit together in a group. For example, the *House of the Future* at the *Daily Mail Ideal Home Exhibition*, 1956 (DESIGN June pages 24–28) was designed to be built into a dense mass, **4**. The grouping aspect was purposely overstated, so that the accepted idea that a prefabricated house must mean a detached house in a garden was broken down. This does not mean that the isolated house in a garden is an invalid concept, only that it can be invalidated by certain circumstances; for example, functionally, when the spaces or gardens between the houses are so small as to be useless, or ideologically, should an alternative popular concept of domestic architecture arise.

It is apparent that the field of prefabrication has so far been governed by a marked pre-occupation with techniques and abstract concepts such as flexibility. Now it is time for architects and prefabricators to approach the problem from the other end of the scale and make the building arise from the living habits and the needs of the people who inhabit it.

Houses and appliances

The present concept of what a house should be is being sold by advertisers on the basis of cars and domestic appliances. Unfortunately, this ideal stops short of the functional aspect of the house itself. The appliances exist in a sort of never-never land, not really declaring themselves as they really are, ie as things that can modify or even revolutionise the way of life of their possessors. Instead they are presented as convenient adjuncts to a previous way of life. Appliances feature in the advertisements in a dustless, neighbourless, childless vacuum, where all that can be seen from the windows (if there are any) are trees and white clouds.

The architect's approach to the 'appliance-way-of-life' is equally uncertain. See for instance the Monsanto plastics house, **7**, which in spite of its emphasis on advanced technology, adheres to a conventional style in its plan concept, in its use of the equipment, and in its aesthetic. Another example of this is furnished by a recent project for a prefabricated house by George Nelson, illustrated in *Industrial Design* for January, **8**. The living areas are dominated by the structural grid, and again there is conventional planning for built-in furniture and equipment. The Nelson house appears to be designed more for the convenience of the manufacturer than the user.

A good many people are interested in technology, but far fewer are interested in its implications in the wider cultural sense – in the changes it can bring to the way of life and shape of things. The *House of the Future* discussed earlier tried to do just that by demonstrating the architectural consequences of, among other things, the disintegration of the kitchen by means of mobile appliances and prepackaged food, etc. The house in fact was designed like a car – as one thing to perform a limited role. For different roles there would be different models.

However, in any house the problems are vastly different from those of a car, where only a few things can be eliminated without destroying its performance. In a house there are many variables and the removal of some or the changing of others would not fundamentally alter the performance. Therefore a house designed like a car is at some disadvantage, for the appliances would be so closely integrated into the structure, that to change the refrigerator would be like getting a larger glove compartment in a 'Volkswagen' dashboard – it would be simpler to get a new car.

The user considered

It would seem therefore that there are two directions for a building industry based upon a changing technology; first to produce expendable whole buildings (which implies the mass production without variation of units, designed to perform a limited role), **9**, **10** and **11**; and second, mass production of components (bricks, sheet materials, hinges, baths, service assemblies, etc) combined with automation-oriented machines to produce specials, such as extrusions in small runs, **5** and **6**. These components would then be assembled in a unique way, similar to traditional craft building.

Whichever technique the architect chooses, his function is to propose a way of life, and the 'appliance-way-of-life' suggests an entirely new sort of house. Both appliance house projects shown here, the strip and the snowball houses, consist of appliance cubicles, with connections for food preparation, sanitation, communication, storage and maintenance appliances. The shells of these cubicles are the fixed structural units in the house and they would therefore define the architectural form. Their service connections would be the growth-points of constantly changing appliances as technology advanced, and the interiors of the shells could be rearranged at will without destroying the basic architectural conception of the living interior itself.

The appliances contained in the cubicles would be no longer subject to design for obsolescence as they would be virtually hidden from all but the immediate user. Yet when the replacement of any appliance became necessary – because of new technological development – it could be exchanged without disrupting the appearance of the interior. Such a concept as the built-in kitchen would therefore be invalidated.

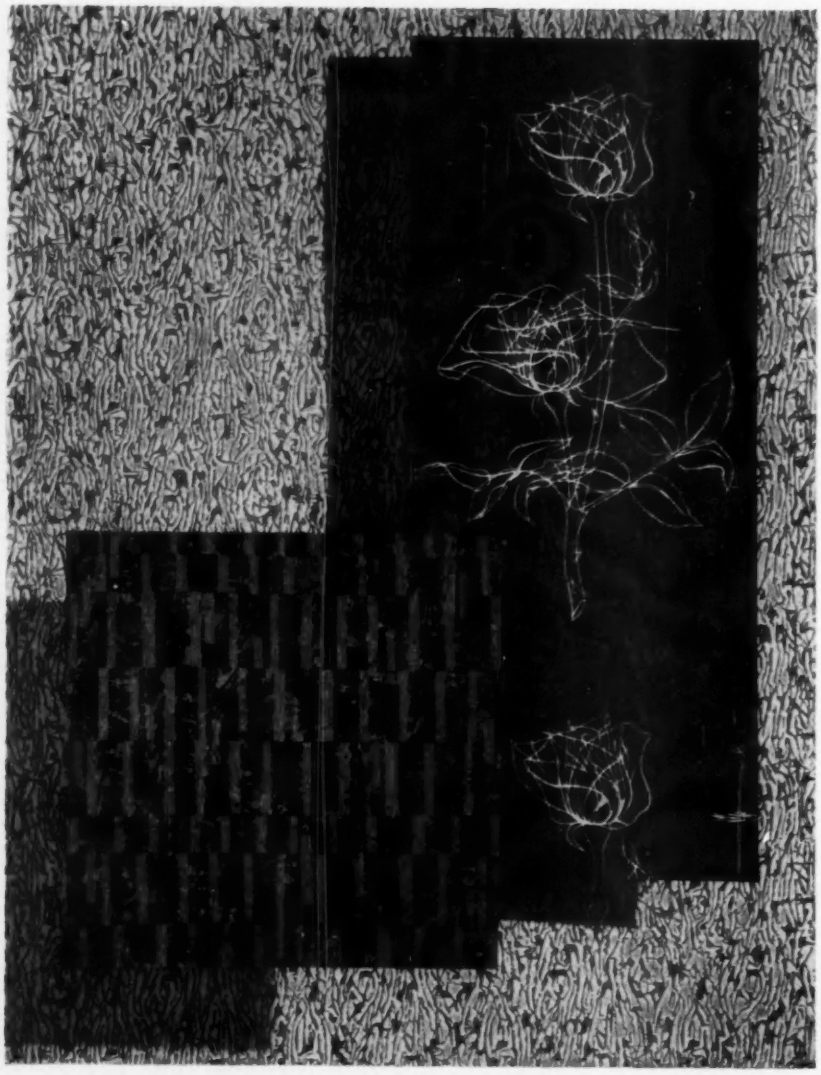
The appliance cubicle idea also allows all the usable space to be utilised as living area. For instance, apart from its preparation in the appointed cubicle, food – which is understood to be pre-packaged – would be cooked on mobile appliances in the living area. Storage cubicles make it possible for the furniture to be changed, perhaps seasonally, or the greater part of it removed for the evening should this be desirable.

The appliance house offers a way of life in which the appliances themselves would *not* be part of the décor as attractive looking possessions subject to style obsolescence. Their sole validity would be in their ability to perform their functions efficiently and unobserved.

Alison and Peter Smithson pursue the concept of the appliance house further in an article *The Future of Furniture* in the April issue of *Architectural Design*. They suggest that there is a movement away from the idea of a series of rooms, as such, individually furnished for specific functions, to a redistribution of functions over the whole house. Thus, furniture would not be, as it is at the moment, an indispensable and often fixed part of the interior scheme but replaceable units, stored when not in use, which could be placed anywhere in the living area.

Texture and space in laminates

Barkline, shown in the background, *Brickbat*, left, and *Rose Spray* - three designs from Formica Ltd's new range. They are all available in a variety of colourways.



THERE WAS A TIME when decorative plastics laminates tended to be used almost exclusively for the decoration of coffee or saloon bar table tops and in similar situations where design with a capital D feels the urge to relax and enjoy itself. But as they became acceptable more for their inherent qualities and less as coffee and beer resisting substitutes for wood or cloth, the standard of design advanced enormously.

It has become apparent that decorative laminates have a far wider application than just table tops, and recently Formica Ltd introduced a new range of large scale designs to demonstrate some of these possibilities. The new range, three designs from which are illustrated on this page, has two functions, one already mentioned and the other to show the sort of patterns which could be custom designed to meet specific requirements. After this initial introduction the firm intends to extend its range by bringing out one new pattern every month.

The kinds of design so often associated with plastics laminates are either the very small scale, amounting to little else than a discreet background texture, or what could fairly be called 'Espresso-contemporary', supposedly witty and gay but in reality neither. At least one of the patterns in the new 'Formica' range comes perilously near to this latter category, but most of them are broad in conception and treatment and are produced in several excellent colourways.

The accent on these designs is the opposite of geometric, which characterised the 'Warerite' collection brought out some time ago. They have a random quality which on a large scale makes them positive but not aggressive decorations, and therefore ideally suited for use over large vertical areas. The forms and techniques used in these designs indicate a lively appreciation of the pictorial conventions and methods of the moment. For instance, *Brickbat*, has a subtle spatial effect, rare in two dimensional design, achieved by the combination of rectangular shapes and an overall texture, redolent of certain contemporary paintings, while the drawing of the rose motif in *Rose Spray* is refreshingly free from the trite angular formulae that have characterised so much patternmaking in recent years.

William Murray Dixon, who is the head designer of Formica Ltd, is responsible for the new range. He has recruited a staff of designers, all of whom are familiar with the production techniques of plastics and needs of industry, and also with design in a purer sense. It is a tribute to the firm and to Mr Dixon that the design studio is such an integrated part of the whole production process. 'Formica' is made from layers of paper integrated with resins and polymerised under pressure. The sheet containing the design is laid next to last and this stage is completed directly under the eye of Mr Dixon and his team of designers.

It is to be hoped that the new range will stimulate architects and designers not only to use the standard patterns but to utilise the resources of the firm and its designers in making special designs for particular circumstances.

R.C.

EDGE TOOLS

a conflict with tradition

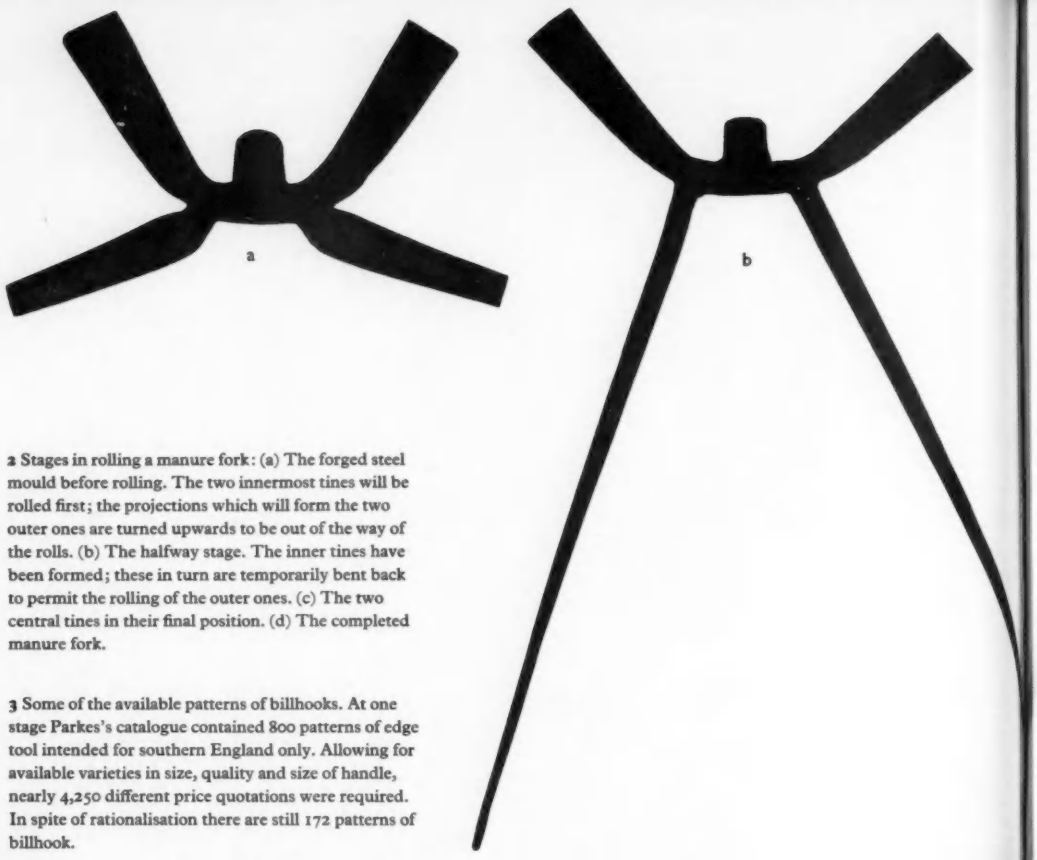
The variety in shapes and sizes of such tools as billhooks, grass hooks and hedge slashers has little or no functional justification. The industry is hamstrung by local users' demands for traditional patterns which evolved long before the Industrial Revolution.

DAVID THOMAS

THE CONNOISSEUR OF HARDWARE who is beginning to wonder whether any functional object is without a date stamp of conscious or unconscious styling will usually breathe a refreshed sigh as he reaches an agricultural ironmonger's shop. Here, he will probably think, are permanently valid forms evolved by generations of inarticulate but collectively wise country folk, whose conclusions, based on centuries of practical testing and improvement, are not to be trifled with by production engineers, stylists and marketing men.

This view, like many comforting mental refuges, is based on half truths. Shovels, forks and spades have long been under the effective watch of the production engineer, and as in most things, productivity as well as usefulness has radically affected design in the past 100 years. Moreover, among the innumerable variations of shape in the published ranges of billhooks, grass hooks and hedge slashers, many have no functional justification at all. Dozens of them remain in production to suit the rooted habits of local users, and though their visual appeal is undoubted, the hand processes, special tooling and intermittent production involved in meeting small orders slow down output, misapply skill, and jack up prices to no good purpose.

A. & F. Parkes & Co Ltd of Birmingham is among the foremost of manufacturers in this field. The operations carried out at the firm's Dartmouth Street and Sutton works range from hand forging in the most skilled tradition to rolling, stamping and presswork by electric and hydraulic power. This concentration of a trade once carried on in every village by local smiths was well under way by the end of the eighteenth century. Indeed, earlier generations of the Parkes family owned dams and water-powered forges at Sutton



2 Stages in rolling a manure fork: (a) The forged steel mould before rolling. The two innermost tines will be rolled first; the projections which will form the two outer ones are turned upwards to be out of the way of the rolls. (b) The halfway stage. The inner tines have been formed; these in turn are temporarily bent back to permit the rolling of the outer ones. (c) The two central tines in their final position. (d) The completed manure fork.

3 Some of the available patterns of billhooks. At one stage Parkes's catalogue contained 800 patterns of edge tool intended for southern England only. Allowing for available varieties in size, quality and size of handle, nearly 4,250 different price quotations were required. In spite of rationalisation there are still 172 patterns of billhook.

3

4 Forging a *Hampshire* pattern billhook on an early trip hammer. The operator, like his father a lifelong employee of the firm, can forge by eye from carbon steel moulds any of the 172 billhook patterns in Parkes's catalogue.

4

Photographs, other than 2d and 5 by Corry Bevington

Park. The present buildings, conveniently pierced by the Birmingham/Fazely canal, owe their origin to the energy of Francis Parkes I, one of the first to grasp the implications of Bessemer's discoveries. Before 1860 Parkes had begun to use the new commercial steel in the large scale production of edge tools and implements, and was uniquely placed to carry out a badly needed simplification of the enormous variety of patterns then in demand.

Unfortunately, before this technological leap was made, the trade was firmly committed, through its representatives in country areas, to a continuation of the *status quo*. Every locality had learned to expect a Birmingham made successor to its own blacksmith

made article. The advantages of centralisation were thus offset from the start by the impossibility of persuading customers to accept a standardised tool, and this situation, with some exceptions, persists today.

The demands on manual skill resulting from this were and still are prodigious. For instance, in the forging of billhooks and slashers under a power hammer, one of the firm's men can produce in a few seconds any one of 172 patterns and sizes of these tools from steel blanks, entirely by eye, 4. Although there are practical reasons for certain basic variations, the majority owe their origin to the individual tastes of village smiths and their customers in the remote past. However agreeable they may be to the sophisticated eye, the use of valuable skill in perpetuating them is hard to justify.

For several decades, however, the cheapness of coal and steel and absence of competition disguised this extravagance. Among spades for instance the 23 main varieties of blade produced today include, at one end of the scale, types well known to the Romans, and at the other the hollow or coffered spade first produced in wrought iron in the early 1800's and showing an ingenious use of a box section to overcome the weakness of the material, 5.

With the coming of commercial steel, ironmasters in Birmingham and elsewhere did not content themselves with reproducing these established lines, developed

when only the less advanced materials were available. Moreover, their growing capacity led them to seek markets in Asia, Africa, North and South America, and the West Indies, and to reproduce on a mass scale many kinds of indigenous cultivating tool hitherto unknown in British factories and even now rarely seen outside the export packing bays. This period, therefore, produced a whole new stratum of tool designs, and by far the most important of them was the steel fork, familiar enough today, but in fact developed as recently as the early 1850's by Francis Parkes I.

Steps towards standardisation

Before the introduction of cheap carbon steel, hay and manure forks could be forged from wrought iron, but this material was not adequate for the strains involved in trenching and excavating. The first exhibited range of Parkes's hand forged (but factory made) steel forks, which were shown in the industrial section of the *International Exhibition* of 1862, did more than mark a new stage in agricultural technique. It demonstrated that at last a break had been made with the habit of copying local traditional tools in the new materials. The factory was now offering a new, standardised tool, the design of a single mind and suited to centralised production. Such variations as were introduced were based on the functional needs rather than regional habit, so that forks, instead of being catalogued as *Yorkshire*, *London*, *Norfolk*, *Manx*, or *West of England*, like spades, are listed as 'trenching', 'coal', 'coke', 'asphalt', 'clay', 'potato', etc.

Meanwhile, in the United States the mechanical rolling of steel forks from carbon steel moulds was begun soon after the development of this tool in England, to such effect that the fork, of more or less uniform design, is by far the predominant hand cultivating tool of t USA, while the British manufacturer's problem making a variety of spades and handles to suit eve district hardly exists there in spite of the far big market. Power driven rolls for fork production w introduced from the USA in the 1890's by an uncle the present generation of the Parkes family. These still in use, and stages in the rolling operation shown in **2**. Local skill dies hard, however, and factory can still produce a hand forged fork when ask

The last 30 years have brought many innovations the Parkes factories. Soon after 1919 the last be engine was dismantled, and though more than o wooden-helved trip hammer of a type familiar in t paintings of Joseph Wright of Derby survives, **4**, t is only because these machines are still very fast a efficient. Electric motors, oil furnaces, and chemic hardening baths are now universal, but the m modern ideas are to be found in the design of pre tools, dies and moulds, and in the elimination of was both of energy and material. Shovel blanks, or plat are cut and forged simultaneously by guillotine fro white hot carbon steel bar, after which, in one ope tion, they are rolled to give the thickened midd section which distinguishes branded shovels from co mon stamped ones, and which is essential to long li

Design for production

Much attention has naturally been paid to the junctio of handle and blade, the earliest form being t integral socket found on *Roman* or *Jersey* spade This form, known as the solid socket, is still seen o Welsh miners' shovels and on the Continent. After th coffered spade came the cheaper open socket, an latterly the strapped and welded type which is quickl gaining ground. In the USA the tanged and ferrule joint is most favoured, and where our own tools – ha forks for instance – have to compete with American ones they also use this clean, weight saving method.

In all these developments, it will be noticed, pro- ductive rather than functional efficiency has been the ruling principle of design while progress in establishing basic forms and eliminating superfluous variations ha been extremely slow. Not much improvement is likely when, for instance, Birmingham customers insist that while spades must have D handles, shovels must have T handles; customers in Devon want their shovels *slightly* more pointed than the Cornish type; those used for unloading coal wagons in London must have shorter handles than those used anywhere else, while handles for the Irish market must be thicker. Perhaps the most eccentric variations exist among billhooks and hedge slashers. Not only have the counties produced their individual forms, but also market towns (Sevenoaks, Tetbury, Pontypool) and great squires of the past (Sir Tatton Sykes). These varieties are rigorously in- sisted on, as despatch clerks are apt to find after a mis- taken delivery. British manufacturers, looking in one direction at the centralised industries of Indiana and Ohio and in another at the coming European Free Trade Area, are wondering what can be done.

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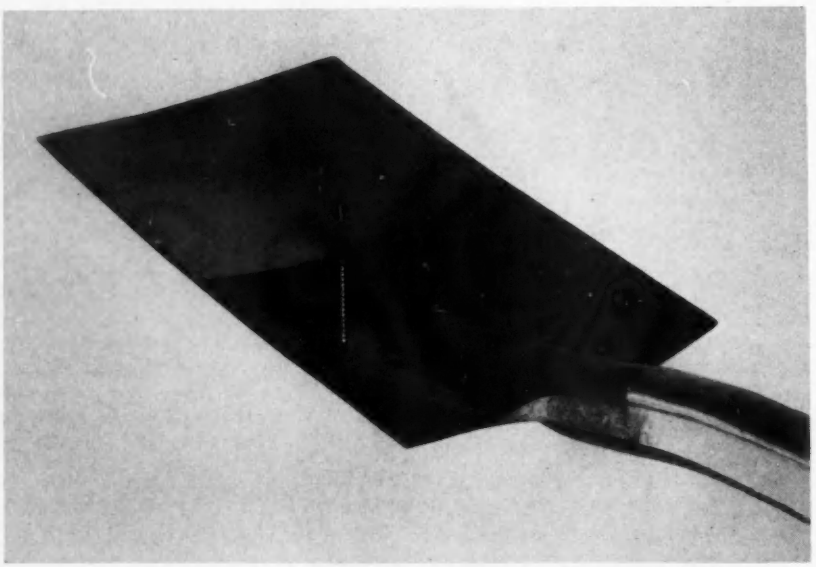

5 Coffered or 'cofered' spade, designed soon after 1800 to overcome the weakness of wrought iron by the use of a box section in the upper part of the blade. Steel was not at this time available in commercial quantities, but the form has survived.

Australia

Britain's trade prospects

This article is the second of a new series which discusses the opportunities for British exporters of durable consumer goods to individual countries within the Commonwealth. The series began in March with a review of the social, physical and economic conditions which affect trade between this country and Canada. In the present article the author, who is editor of the Melbourne journal Home Beautiful, *considers British trade prospects in Australia. While current policy for this rapidly developing continent gives priority to expenditure on capital equipment, the author describes how high wages and short working hours, with overtime payments, is increasing demands for consumer goods of all types. Mr Newman suggests that one reason for the reputed Australian preference for traditional designs lies in the import restriction quotas which favour established marketing channels. He provides evidence to show that there is a growing demand for products of good modern design, but British exporters may expect increasing competition from other manufacturers abroad.*

KEITH NEWMAN

author of this article, was special writer and leader writer for the Sydney Morning Herald *before becoming editor of* Home Beautiful. *Previously he was foreign editor of the* Sydney Daily Telegraph *and was a member of the post-war Australian Press delegation to Japan.*

SLIGHTLY LESS THAN 10 million people live in the three million square miles that is the island continent of Australia. We would not outnumber the inhabitants of greater London, we occupy an area slightly less than that of the United States, and we lie in the shadow of Asia, with its awakened, restive masses who struggle there for better living.

Little wonder, then, that Australian import policies give preference to heavy goods for development (the gear for moving mountains and damming valleys) and the raw and semi-manufactured products required to keep Australian factories active and expanding. Fully manufactured goods come last in a system of import licensing which implements the national priorities.

For generations Australian industry has been nurtured by high tariffs supported by all political parties and most of the people. There has been the same broad agreement that the tariff should give preference to British goods above those from elsewhere, but today this may prove cold comfort for the enterprising British businessman: the import restriction quotas superimposed on the tariff wall distort the normal processes of trade, for they inhibit bold selling drives and favour the flow of traditional brands through established channels. The newcomer finds it hard to break in.

Foreign investments

British interests have a greater share in Australian industrial growth than either the British or Australian publics realise. Last year the Australian government's department of trade issued its first tentative survey of the field, and, ignoring the mass of licence and royalty arrangements and looking only at branches and outright investment in specific Australian companies, it listed more than 400 names which read like a *Debrett* of British industry.

A survey by the United States department of commerce in 1956 showed that almost 700 United States firms had Australian subsidiaries or affiliates, or had licensing or other technological arrangements with this country. Yet in spite of this, Britain in the last 10 years, for all her difficulties, has provided 65 per cent of private overseas capital invested in Australia, against 27 per cent provided by the United States and Canada combined.

With these injections of capital and techniques, plus the native developments, Australia now has more than 52,000 factories which employ more than a million people – 30 per cent of the work force which is the same proportion as that of the United States. Since the war, direct investment in Australian industry has exceeded £A1,500 millions and about £A200 millions are being added to this each year.

Expansion of this order has made Australia hungry not only for capital, but for people, and for the past 10 years all political parties have co-operated in an immigration drive which, added to a high birthrate, has lifted the population from 7,500,000 in 1947 to just on 10 millions today. The sustained increase of 2·5 to 3 per cent annually has not only been unparallelled in Australian history since the founding fathers arrived in 1788, but is probably the highest of any country subscribing to the principles of western civilisation.

At the last census (1954) 85·7 per cent of the people were Australian born, 9·8 per cent were British born abroad, and only 4·5 per cent were born outside the British Commonwealth. The high tempo of immigration

is fractionally raising the percentage of foreign born with Italian, German, Polish and Dutch (the main non-British groups) in that numerical order. But, on the whole, Australia presents the happy phenomenon of an entire continent without drastic political divisions or customs barriers, inhabited by people of one culture and one tongue, who have not changed a government in any of their six states or Federal Commonwealth for well over 100 years, except by the decorous Anglo-Saxon method.

Home production of consumer goods

Much of the continent is semi-arid by European standards, and has a climate ranging from tropical to snowland conditions, creating a variety of living habits and demands too wide to catalogue here. For the same reason there is no single Australian architectural style. Less than one Australian in five is a farmer, grazier or miner; more than half of the population live in the capitals of the six states, and more than half the rest live in minor cities and towns. The population of Sydney, Australia's biggest city, will reach two millions this year, and Melbourne 1,700,000. After London, they are the second and third cities of the English speaking Commonwealth.

These masses of people – steadily employed on the high wages of an expanding economy, with a 40-hour week, annual and long service leave enjoyed by almost all with the resulting boost to overtime payments, and a buoyant confidence which lifts hire purchase to new records every year – have been the foundation for a comprehensive production of consumer goods of all kinds. Although the populous centres are isolated by distances which make communications poor and expensive, and create difficult problems in national merchandising, Australian factories have grown to the point where they provide for all life's necessities and most of the luxuries, and we depend absolutely upon overseas production only for a few of what one might term the elegancies. Crystal glass, wallpapers, some speciality foods, are the only domestic consumer goods which come to mind where there is no Australian production. Until last October, this was true of earthenware and china also, apart from a small volume of pottery, some of it admirable. But now Johnson Brothers (Hanley) Ltd of England, has embarked on quantity production of tableware in Australia. To start with this firm is turning out cups, saucers and side-plates in three patterns and is working up to the full dinner range.

Competition in furnishing textiles

Britain supplies 99 per cent of Australia's wallpapers, but import restrictions are stifling. Such small quotas are allowed that stocks are soon sold and the trade is afraid to publicise its wares for fear of empty shelves. Tariff and import restrictions shut out most ready made clothing, but there is hot competition in dress materials and furnishing fabrics. Although now well established and strong, the Australian textile printers cannot satisfy the appetite for variety of colour and pattern, or get a clear break on their rivals in price. British quality and style is admired and bought in both dress and furnishing textiles, but many British designs are printed by Continental houses, or Australian firms reproduce British and American patterns. There is also a growing trend for the Japanese to produce Australian-dictated designs for this market.

But the Australian market is one of the few in the world where direct American competition in consumer goods does not have to be feared: dollars are harshly rationed, and only a token quota of luxury cars flavours the heavy gear and raw materials that are imported from the USA.

Through its British and American affiliations, Australian industry draws promptly and freely on overseas designs. While this shuts the Australian designer out of some fields, it stimulates the purely Australian entrepreneur into seeking qualified help in matching the pace being set by those firms with overseas partners. The Australian electrical industry provides one of the best examples, not only of the versatility of Australian manufacture, but of the international nationality of design. Cookers, refrigerators, washing machines, food mixers, toasters, polishers, television sets and so on pour from Australian factories, but many are indistinguishable from those illustrated in glossy overseas magazines. Such openings as once existed for overseas exporters of these types of fully manufactured domestic appliances are now withering.

But though Australian industry is beginning to realise the importance of establishing high design standards in its manufactured products, there has been little consistent development towards a native Australian design idiom. Designers have lacked a national organisation through which propaganda for better design could be carried out. Also, with a national economy

The population of a little under 10 millions is concentrated in those districts shown as dark patches on this map of Australia. Great Britain is shown to the same scale.

Goods made in Australia

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2

1 Sensitive use of wood is characteristic of furniture by this firm. The name *Fler* is composed of the initials of Fritz Lowen and Ernest Rodeck, engineers turned furniture manufacturers. The chair has an internal steel frame, suspension springing, foam rubber upholstery and zip on covers. DESIGNER *F. Lowen.* MAKER *Fler Company & Staff Pty Ltd. From* £A28.

2 Hors d'oeuvres set in earthenware. DESIGNER *John W. Elischer, senior.* MAKER *Elischer Ceramics.* £A2 17*s* 6*d*.

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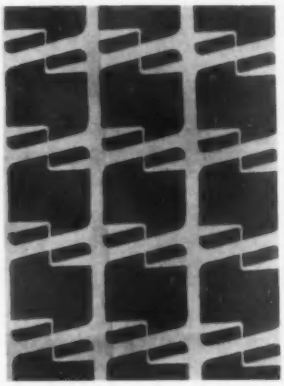

3 Portable radio with plastics cabinet. DESIGNER *Edward Healey*, MAKER *A. G. Healing Ltd.* £A32 11*s*.

4 *Links* a furnishing fabric inspired by the steel skeleton of a new building in Melbourne. DESIGNER *Frances Burke.* MAKER *Frances Burke Fabrics Pty Ltd.* A19*s* 11*d per yd* (36 *inches wide*).

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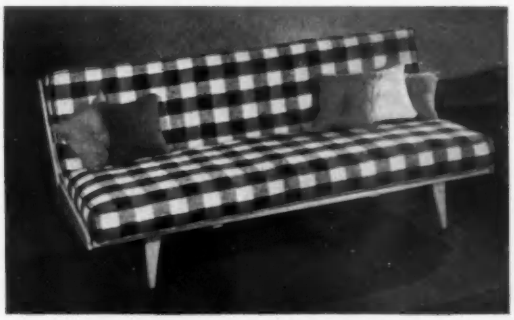


5 This daybed is probably the best selling single piece of furniture in Australia. It made news recently when its special features were successfully defended in a patents case. It serves as settee, double bed, two single beds or party seats and has detachable legs. It also packs into a carton. The designer was an itinerant artist selling his work from a caravan before he turned to making furniture. DESIGNER *and* MAKER *Gerard Doube. From* £A50.

6

7

6 and **7** Two examples of current Australian architecture: **6**, Berger House, Sydney; **7**, house at Broadbeach, Queensland.

depending on agricultural rather than manufactured products, there has been little official encouragement of good modern design.

New efforts are being made, however, to overcome these problems. The Society of Designers for Industry, formed in Melbourne in 1947, now has a counterpart in Sydney and the two have come together on a federal basis as the foundation for a national body. The society is still small in numbers and the majority of its members are staff designers in industry. An appreciation of the status of the design profession in Australia is given here by Ronald Rosenfeldt, Victorian and federal president of the society. "The designer's position", he said, "is now becoming established. Design consultants are setting up offices, and they are gaining the recognition required to establish the profession soundly. In some measure our youthfulness is an advantage, for it allows us to see problems from different viewpoints and to seek solutions with fresher eyes, uninfluenced by tradition and the methods of the past."

In 1956, the SDI was prime mover in forming an Industrial Design Council of Australia, which held an inaugural meeting last October and formed committees to do the spadework in assigned fields, such as the raising of finance. In this respect it is hoped that Australian industry will provide sufficient funds for the council to operate as an independant authority. Under the chairmanship of Essington Lewis, a leading figure in the Australian steel industry, the new council is made up of senior members of the SDI, representatives of industry, universities, government departments, the Royal Australian Institute of Architects, and the Press. With temporary headquarters at the National University of Canberra, the council will serve a similar function to the CoID in London and will aim to promote good design through films, lectures, exhibitions, radio and television.

What is the climate of public taste in Australia? Is it as bad as seems to be commonly supposed? A widely travelled Englishman, resident in Australia as general manager of the Australian branch of a leading British pottery firm had this to say: "In general, I consider that the standard of taste displayed by the middle income bracket in Australia is as high as it is anywhere else except, perhaps in Scandinavia. It is certainly higher than it is in Canada and possibly in the United Kingdom, too, if you leave out London. This is clearly evidenced by the kind of patterns which we carry in our Sydney stock. It is the good ones (indeed it is often the ones which have been recommended by the Council of Industrial Design) which normally sell best. There is an appreciation in Australia of good style."

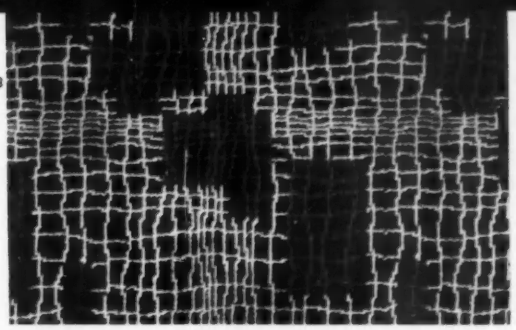
One must weigh against this evidence the undoubted fact that heavily formal and quasi-traditional styles still sell well in Australia. Our reputation of being the world's biggest buyer of grossly patterned floral carpets is still deserved (although, the roses are getting smaller and grey grounds are ousting the autumn tones). Traditionally ornamented knives, forks, spoons and bowls still adorn most of our tables, although stainless steel ware is catching on. Britain is not in the van in catering for this trend.

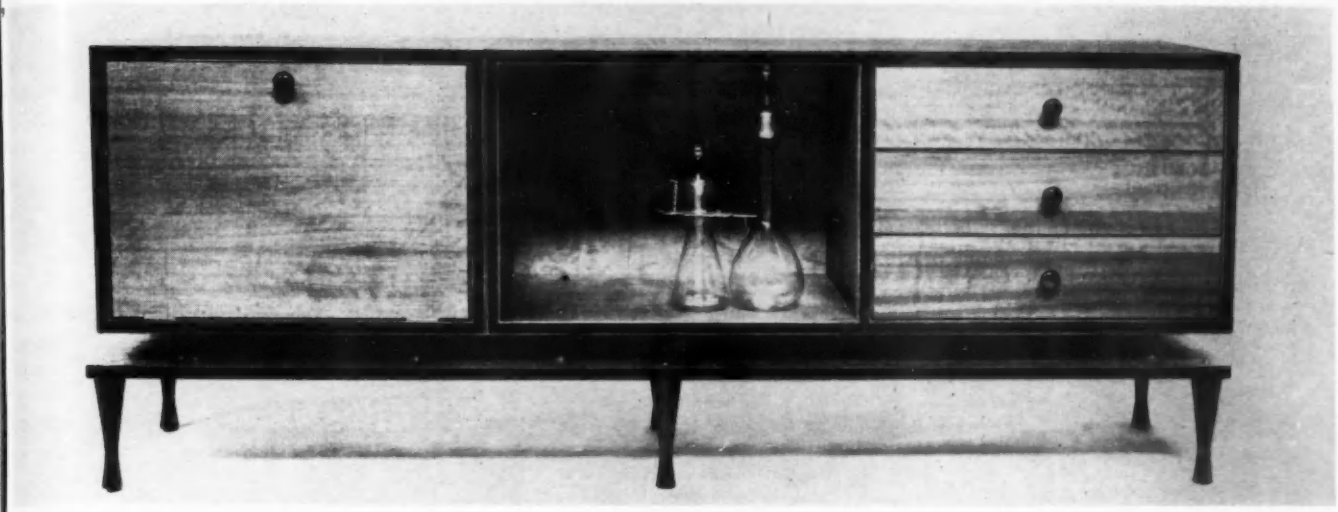
There have been some quite revolutionary changes recently. Good modern designs now have a clear lead in wallpaper sales: the floral bouquets in furnishing fabrics have given way at least to mildly contemporary themes; much the same has occurred with dinner plates – the pretentiously pretty patterns are overshadowed by plain colours, discreet floral motifs, and abstractions. Heavy cut crystal glass is no longer the pride of the Australian home, and the graceful plain or delicately ornamented shapes from Sweden's Orrefors factory are being bought in increasing quantities. In the design of medium and good quality crystal glass one feels that Britain has been left flat footed.

Export opportunities missed

British earthenware remains strong at one end of the dinnerware scale and British bone china at the other, but between them is a vacuum in quality and price which German and Japanese felspathic porcelain is filling. In ovenware, Sweden is scoring with flame proof ceramics which combine utility with pleasantness of shape. One Swedish range of casseroles and ovenware, through good design and colour, is outselling its cheaper but squatter, heavier looking British rivals. Broadly speaking one could say that while Britain's reputation for providing good, honest value remains, the reputation for elegance and style is passing to the Continentals, and particularly to the Swedes. The importance of this, for tomorrow, lies in the fact that the style conscious are mostly the young; and a high birth-rate plus selective immigration are giving Australia

8 Spool Axminster carpet. The manufacturer, British Australian Carpet Manufacturing Co Pty Ltd, is an association of the British firm, The Carpet Manufacturing Co Ltd, and the Australian firm, Felt and Textiles of Australia Ltd. This design is in green, red, yellow and white on a charcoal ground. £A2 17*s per yd.*



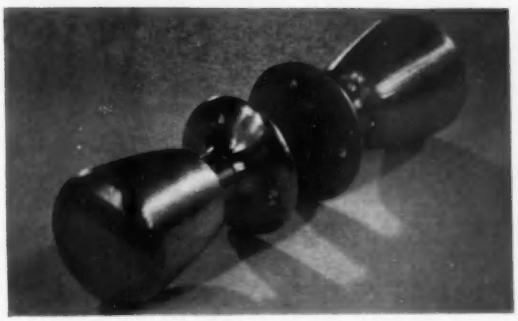


9 This buffet is composed of modular units, made of maple with fine black edging. It is part of a range of matching pieces. DESIGNER *Grant Featherston.* MAKER *Featherston Contemporary Furniture.* £A50.

10 This cooker has fully automatic time control on hotplates, oven, rotisserie spit and one of the two power points, as well as thermostatic control for all units. Overall dimensions are 41 × 23 × 48 inches. It is made of vitreous enamelled pressed steel. DESIGNER *and* MAKER *Metters K.F.B. Pty Ltd.* £A235 19*s* 6*d.*

11 Bibcock tap. This design was awarded a medal in an Olympic design competition in 1956. DESIGNER *and* MAKER *John Danks and Son Pty Ltd.* £A1 8*s* 5*d.*

12 Door handles in satin chrome on brass designed for a sports centre at Melbourne University and now being generally marketed. DESIGNER *R. MacDonald.* MAKER *John Danks & Son Pty Ltd.* £A1 17*s* 3*d.*



an explosively high content of young people.

While there is no ground for general criticism of British design or British methods, there appear to be several examples of missed opportunities. In stainless steel there is a reluctance in Britain to supply the satin finish which Australians demand, and recently this 'mirror finish or nothing' attitude lost an order for 100 pairs of salt and pepper shakers for the banquet room of a new Sydney building. This prestige potent order went to the Swedish Gense ware, **22**. A store manager told me of his vain appeals, on his last visit to British potters, for savoury service sets of the type demanded by the Australian hostess. The controller of a textile section cited instances of design suggestions ignored, to the benefit of more amenable Continental producers. A furniture man, interested in testing the market for overseas pieces, met a flat refusal by British suppliers to do the packaging. He was expected to find a London representative to do this at a cost, in this instance, of £40 to pack a dining table and six chairs. A Swedish firm supplied comparable furniture and packaged it superbly at an extra charge of only £10. Not only the lower cost itself but also the fact that the cost of packaging is included in the total value on which duty is payable, left the Australian importer no choice but to confine his experiment to the Swedish furniture. There is no vast ready made market for furniture in Australia though there is always a speciality market for goods of high quality. At present this market is being filled by Scandinavian pieces or by knock down furniture from Czechoslovakia.

Usually the British exporter is represented by an agent, who will handle a variety of complementary lines. Some of these agencies have represented British brands for generations and have made them household words. It often happens, however, that samples and up-to-date information on new products are lacking although, frequently, this appears to be the fault of the overseas manufacturer or wholesale organisation. British manufacturers could well review their liaison with this country and sharpen it where required. Large British manufacturers should where possible have an Australian branch, no matter how small, for there is no satisfactory substitute for consistent on-the-spot assessment by one's own people. Establishment of such branches has often been the forerunner of local manufacture – and that is a trend which many British interests have already profitably exploited.

Bearing in mind the useful edge given to the British exporter over his foreign competitors by the Australian tariff, British prices are on the whole realistic. But price competition is increasing in severity and Britain must win the fight to keep production costs down if she is to hold her share of the Australian market.

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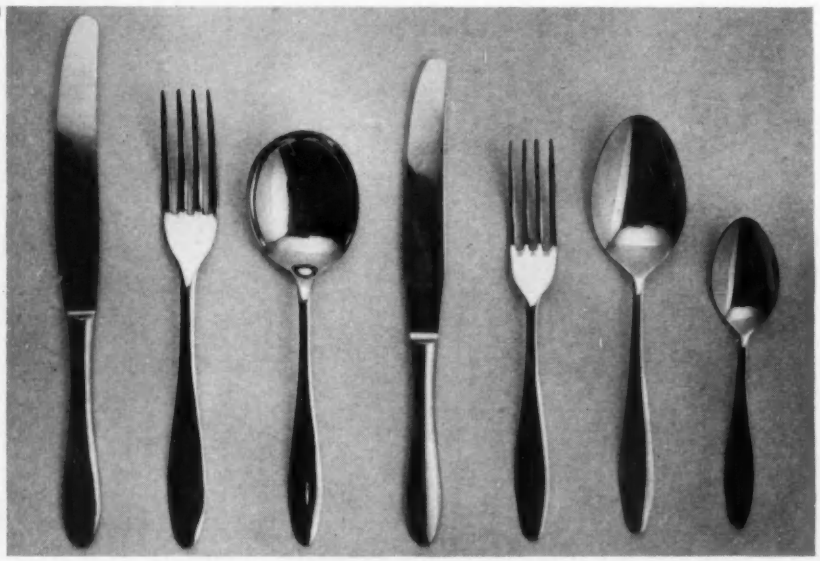

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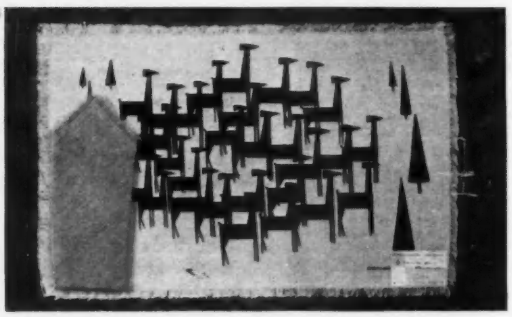


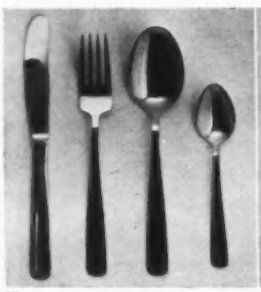
13 Australia's first stainless steel cutlery and flatware. DESIGNER *and* MAKER *Mytton's Ltd.* £A11 *4s for 42 pieces. Compare this range with the two imported ranges shown opposite.*

14 Electric convection room heater. DESIGNER *Rosenfeldt, Gherardi and Associates.* MAKER *Vulcan Electrics Pty Ltd.* £A16 *10s.*

15 Printed linen table place mat and napkin, an example from a wide range by this firm. DESIGNER *Donald Clark.* MAKER *Donald Clark Handcrafts.* £A2 *2s for four mats and four napkins.*

Imported designs

These designs have proved to be popular sellers on the Australian market.



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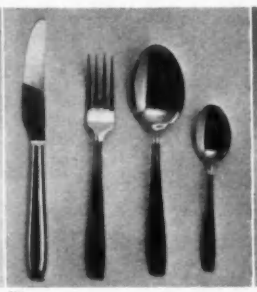

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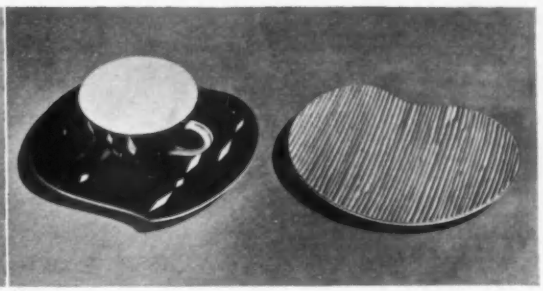

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16 Japan In stainless steel ware the Japanese appeal with low prices. This design sells at £A8 4*s* for 42 pieces.
17 Britain By contrast, 42 pieces of this British ware by Arthur Price and Co are priced at about £A21.

18 Japan At 8*s* 11*d* hostess or television supper sets from Japan's Jyoto are such brisk sellers that there was no cup left to match the second plate when the author went to take the photograph. Cup for the striped plate is white, with green handle.

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19 Germany This Arzberg setting sells at £A28 10*s* (49 pieces).

20 Germany Rosenthal's plain white *Krister* ware, sells at £A13 13*s* for 53 pieces (full setting for six, plus the meat dishes etc). "We thought the price would attract working people, but the professional people are rushing for it, too" said a Melbourne store manager.

21 Japan Noritake's *Damask* at £A28 10*s* for 46 pieces is a Japanese counter to the German drive in the medium price field.

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22 Sweden The Gense stainless steel referred to on page 58. Salt, pepper and sugar shakers are available in the same shapes. The sugar, shown here, sells at £A1 5*s* 6*d*.

23 Sweden In Gustavberg's *Terma* flameware, designed by Stig Lindberg, the casserole sells at £A4 12*s* 6*d*, the teapot at £A3 15*s* and the frying pan at £A2 17*s* 6*d*.

24 Sweden At £A6 10*s* this Swedish casserole is much dearer than British designs of the same capacity but outsells them on style and decoration. It is an example of Rorstrand's handpainted *Picknick* ovenware.

25 Sweden *Coronation* drinking ware by Orrefors has heavily hit British sales of crystal glass, both on price and appearance. Typical prices: decanter £A2 0*s* 6*d*; goblet 15*s* 3*d*; cocktail 12*s* 3*d*; sherry 11*s*; port 10*s* 9*d*; liqueur 10*s* 6*d*.

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USA: total design office

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RAYMOND LOEWY ASSOCIATES, the world's best known and largest firm of industrial designers, recently moved into new offices in New York. The offices, designed to accommodate a staff of 191, previously housed in five separate places, occupy the entire ninth floor of a new building in Park Street. Space has been allowed for a further 50 employees, and also to permit the development of what is described as a "total design service", embracing market research, product planning, sales, distribution and promotion.

Little has been spared in creating these prestige and working headquarters to reflect the firm's expanding business which has reached about $4 millions annually – four times the 1947 figure. Loewy's private office, for example, 1, has gold leaf edging to the ebonised walnut desk top, hand woven rugs and silk upholstered Italian chairs, yet impresses with its restrained use of these rich materials. The location of this and other executive offices in an area which is remote from the entrance lobby, 3, leaves the visitor in little doubt about the size and scope of the organisation. He passes through the long display hall, 2, where he can inspect examples of the firm's designs, and can glimpse, through the glass screen covered by open weave curtains, the vast design and draughting area beyond. This area, 4, houses over 100 designers, and is divided only by banks of waist high filing cabinets. Variety is achieved by painting the supporting piers in brilliant colours.

Miscellany

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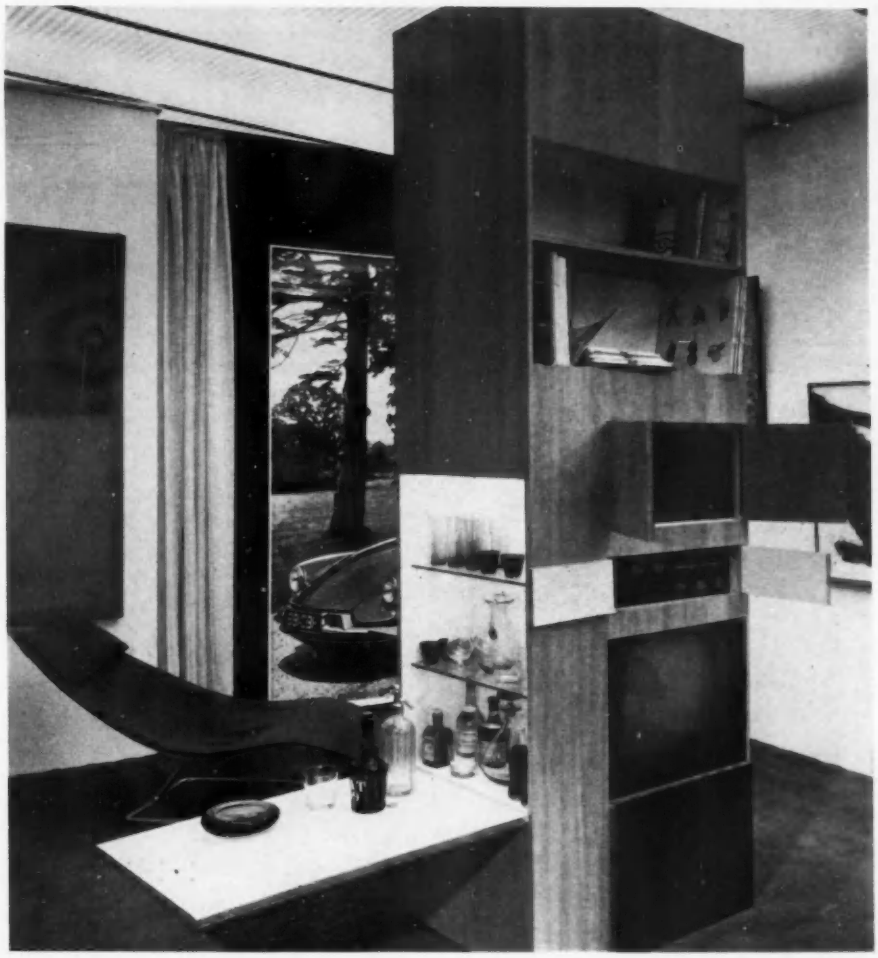

Hold-all unit

A private picture gallery, designed by Richard Hamilton, was on show recently as one of a series of decorated rooms at *The Daily Mail Ideal Home Exhibition*. It is understood to form part of a flat or house, the owner of which has a collection of modern paintings and sculpture.

In order to keep the walls free to hang the pictures, Mr Hamilton has devised a free standing wooden unit 8 ft high which contains all the services of the room, such as television and radio receivers, a hi-fi unit, a cocktail cabinet, a writing desk and telephone enclosed by flush fitting doors, together with open storage shelves for books and records. The cocktail cabinet and the writing desk are fitted with strip lighting, and inside the top of the unit there are a number of fittings which give a diffused light for use as an alternative for the illuminated ceiling. The unit is designed to be capable of a limited number of moves determined by floor sockets for the telephone, lighting, television and radio receivers.

The chair is one of four made in polished aluminium and upholstered in foam rubber from designs by Harley Earl. The paintings hanging in the room are borrowed from private collections and include works by Kline, Rothko, Francis, Dubuffet, and Mr Hamilton himself as well as a standing bronze figure by Eduardo Paolozzi.

The concept of a central 'hold-all' unit relates very closely to the appliance cubicles suggested by Alison and Peter Smithson in their article *The appliance house* on pages 43–7 of this issue.

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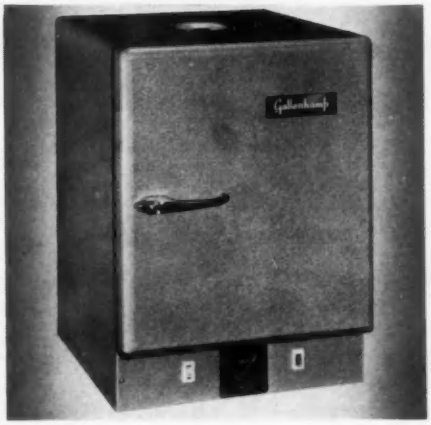

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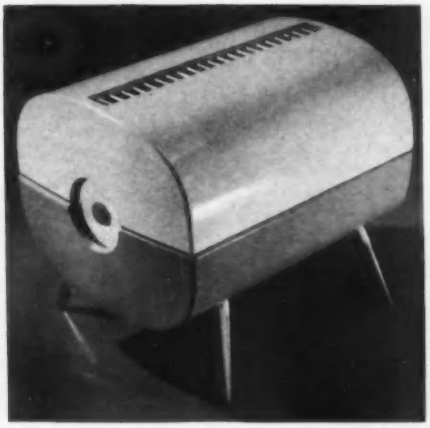

Style out of context

One of the fundamental tenets of good design is that an object shall, as near as possible, proclaim its function and its nature by its outward form, whether that form is arrived at by guesswork or research. This has nothing to do with aesthetics, ie, the relation of one form to another, but with the origin of those forms and what they can communicate. In an article in a recent issue of DESIGN (December 1957 page 65) Bruce Archer commented on the tendency for so many domestic appliances to bear a disconcerting resemblance to small refrigerators. Now, two laboratory ovens, **2**, made by Baird & Tatlock (London) Ltd, and **3**, made by A. Gallenkamp & Co Ltd, look disconcertingly like large refrigerators.

Styling and trim are to a certain extent understandable in domestic appliances to induce sales appeal, but it seems unlikely that a piece of laboratory equipment would be subject to impulse buying. It may be that a product, whatever it is, fulfils all that can be reasonably expected of it and that its technical requirements are met without them directing its appearance to any great degree. In such a case there would not be a failure of design in a functional sense, but a failure to find the appropriate envelope which will communicate the nature of its contents and their use.

Visual ambiguity is taken a stage further in a piece of laboratory equipment, a high temperature furnace made by Johnson, Matthey & Co Ltd, **4**. It may or may not be an efficient furnace but anyone could be excused for mistaking it as a new household gadget. While the styling shows clearly that the designer had his fashion-eye open it also shows that he was looking in the wrong direction.

'Squared up' pack for electronic component for the M.O.S. Designed & developed by E.P.S. (Research & Development) Ltd., Sittingbourne, for E.M.I. Electronics Ltd., Feltham.

POLYZOTE (expanded polystyrene) possesses several important qualities needed in modern packaging and display. First, it lends itself wholeheartedly to the formation of complex moulded shapes for the complete protection of fragile products. Next, it is clean, odourless and good looking; needing no covering or finishing to disguise its utilitarian purpose. Finally, it weighs almost nothing—and costs very little.

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Quotes

An eye on the future

Henry Dreyfuss speaking at a conference of the Reinforced Plastics Division of the Society of the Plastics Industry, Chicago:

"At present, the spaces we live and work in tend to be rectangular. They're dictated, naturally enough, by the materials we build with. Bricks, boards and beams suggest rectangular buildings with rectangular rooms inside them. But nature isn't rectangular. The landscape outside our cities is made of softer forms, which I believe people instinctively prefer. I think we can expect to see more of these forms in our living spaces. In building, soft forms are not only in harmony with nature, but give us a chance to make much better use of limited space. Today, we're beginning to have building materials that allow us to create these soft forms, these flowing, interlocking spaces. Reinforced plastics are destined to be enormously important building materials, for just this reason.

ROOM FOR SALE

"But softer forms aren't enough to save us from a national case of claustrophobia. I think we may find ourselves forced to take a more flexible view of the function of a building. I'm sure most of us have had the experience of sinking roots and then having to move on as our families grow. Then, as our children mature and leave the nest, we may move again to smaller quarters. Or we may stay in a big, half-empty house, rattling around in precious space that we don't need. This is wasteful. Why not design a house that expands and contracts with our space needs? Junior arrives and we shop for a cubicle that we buckle on to the side of our existing building. Years later, when he has his own house, we cart his room off to the used-room lot. Think what this concept would do for growing businesses that need new plant or office facilities!

ON THE SUNNY SIDE

"In Harrison Brown's fine book, *The Challenge of Man's Future*, there's a startling sentence: 'In three days we receive from the sun as much energy as could be obtained by burning all potential reserves of coal, petroleum, natural gas, tar and all the earth's forests.'

"From the dawn of man's history, this energy has been wasted. Today, for the first time, we're beginning to learn how to put this power to use. Dramatic experiments bring us closer to the solar age day-by-day. Experimentally, miles of the Bell Telephone System are now operated by the sun. Stored solar energy provides uninterrupted service on the blackest, stormiest nights.

"One day, our roofs will contain some reasonably simple device that will use the energy of the sun to warm us, cool us; run our appliances and our machine tools. Rooftop solar engines will run our cars. A solar unit on an armband might run a portable radio, a personal telephone, even a pocket television set. It may be practical to air-condition entire cities through the use of solar energy.

"For industry, the sun represents an unlimited source of economical energy . . . it represents an unlimited source of new product ideas. In the area of capital goods, we're going to have to consider what changes a plant must undergo when the shift to solar energy becomes a reality. Solar-powered airplanes ships and surface vehicles may be as different from our present ones as automobiles are from oxcarts. Solar powered home appliances will offer sweeping new challenges to manufacturers of consumer goods; they may even be in good taste, if we can prevent designers from plastering them with little golden suns.

HOME HELP

"Cooking is a very personal thing that not everyone may want to pass on to the machine. Cleaning, however, is something all housewives will be happy to forget. I believe we can look forward to having small, electrostatically controlled devices that we'll install in our ceilings or floors to collect and flush away the accumulated dust. For that matter, all appliances will be self-flushing: as electric garbage disposal units now remove our kitchen debris, an orange squeezer will flush away the pulp leaving the appliance clean and ready to be used again. Our cities' costly sewage systems might be eliminated: *all* waste may be incinerated on the spot by a powerful solar unit."

NO QUICK CHANGE

" . . . we can expect to see a need for radical changes in the things travellers carry. Clothes are an obvious example. In hours, we may fly from tropical heat to arctic snows: why can't we extend the principle of the electric blanket and wear the same suit in both places, setting its degree of warmth or coolness by a little thermostat on the lapel? We'll have to apply this sort of imagination to everything that might be carried in a suitcase.

PANICKY PURCHASES

"Is planned obsolescence a realistic means of maintaining a dynamic market?

"Despite the successful use of planned obsolescence by America's largest single industry, I'm going to go on record with a NO. This NO isn't said on moral grounds. I'm not going to bore you with a sermon about why I personally resent being asked to buy something because it's bigger and brighter. As a businessman, I oppose planned obsolescence because I'm convinced that it's an unsound principle, unsound in dollars-and-cents terms. I say this for two reasons.

"First, planned obsolescence is doomed to create panicky, distrustful purchasers. Year after year, as the pressure of planned obsolescence builds up, the customer comes to feel that he doesn't know what to buy. He's increasingly tempted to wait for next year's 'improved' product. In other words, he's tempted not to buy at all.

"Second, the manufacturer who tries to delude the public with the veneer of obsolescence, ends up deluding himself. If he can get away with putting a new jacket on an old product, why improve the product? But while one manufacturer is using 'artificial obsolescence' as a convenient way of maintaining the *status quo*, another manufacturer is capitalising on 'genuine obsolescence'. The realistic manufacturer is working toward a fundamental improvement in his product, an improvement that will give the consumer a really convincing reason for trading in the old model. And ultimately, it's the *better* mousetrap, not the flashier one, that brings the world to your door.

"We're going to see products become *functionally* obsolete so fast that it will seem absurd to think up ways of making them *stylistically* obsolete. Manufacturers will have enough trouble keeping up with the onrushing tide of fundamentally new product ideas."

Houses in plastics

Harold Haup, Dean, School of Architecture, Rensselar Polytechnic, New York, speaking at the Cellular Plastics Conference of the Society of the Plastics Industry:

" . . . one fruitful path for increasing the efficiency of house construction was to build the wall out of bigger pieces and to make one material do the work which now required two or more.

"It was here that the idea of panelisation began to appear to have some merit; ie, prefabricating wall sections at the factory by machine processes and shipping to the site for erection. The factory production of these panels from seasoned materials could result in precision of fit and increased economy and durability. Such a method of construction also reduced the time for 'closing-in' the structure and, consequently, discounted delays on account of weather. Panels might be constructed of conventional materials but once the panel concept was accepted, the field was open for structural sandwich panels that might be given various properties so as to serve as both structure and at least part of the finish.

"Once one was accustomed to thinking in terms of panels, the entire concept of building houses out of larger components presented itself. For example, there was no reason why complete bathrooms might not form a component with its piping and fixtures, or prefabricated and pre-attached to wall panels which would form the sides of the bathroom. This general component concept might be adopted in varying degrees by conventional builders using conventional materials, but it was this idea which opened the door for the structural use of cellular plastics in sandwich construction for walls, roofs and partitions and, perhaps, other elements.

"However, co-ordinated dimensions and components that fitted together without cutting and patching were the only concepts currently in sight that would permit house building in general, and particularly house building by the smaller builders on isolated lots, to obtain some of the benefits of mass production."

Is big brother watching?

Ian Hepburn on the position of the designer under MR:

"Where does this mass psychology (of MR) place the designer particularly the freelance package and graphic artist? Where does the art director stand in the production of creative work – one more pace to the rear?

"The answer to these questions depends on how the MR groups catch on in the UK. I am quite sure that they will eventually be successful once they have broken down national prejudices against any form of mass compulsion. No doubt MR will have suitably guarded depth interviews to overcome this hazard!

"It is obvious that taken to the ultimate MR could take over many aspects of the design world. The designer could well become nothing more than a tool in their hands as has happened in the USA.

"They can dictate a complete campaign as far as their technical knowledge will allow. Colour, form, copy, use or non-use of symbols are but a few points which can come within their scope. Whether the ultimate product is of good design will depend on the MR group's principles. There will no doubt be many instances when they will be able to prove that good design will not sell the product against certain types of competition, etc.

"The MR group has one outstanding point in its favour – it can produce statistics in a purely impersonal way. The designer on the other hand can only know from personal experience and limited research. He cannot hope to match MR in its impersonality towards a product and its design. The fetish for statistics, reports, numbers will overcome the personal approach.

"If the advertising agencies employ MR, the designer's position and creative force will be restricted. However if more and more MR is employed the designer should eventually gain a better position.

"Many manufacturers will decide to by-pass the agency and employ an MR group as a consultant. MR could then employ its own artists and become a self contained design unit.

"On the surface all this seems to be yet another mechanised blow against the designer. I am sure many more manufacturers would place design work in the hands of the MR where they certainly wouldn't place it with the 'long-haired unbusiness-like designer type'. A liaison between MR and the designer is absolutely necessary but I feel that, at least in the early stages, the designer must expect to be more of a tool than a creative human being.

"It will be interesting to see what direction MR will take. Perhaps it will be rejected with suspicion for a time, but it will come and stay."

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NEWS

PEOPLE

A new president

Ernest Race was recently elected president of the SIA in succession to Alec Hunter who died in January. Mr Race is one of the best known and respected designers of modern furniture in this country, particularly for metal furniture with which he is almost exclusively occupied.

He studied at the Bartlett School of Architecture on a three-year course in decoration which involved him in all kinds of interior design and gave him the opportunity to work in close contact with the architectural students. He regards this broad initial training as a great help when he subsequently specialised in furniture design. On leaving the Bartlett, Mr Race went to Troughton & Young (Lighting) Ltd for two years where he worked in the drawing office on the design of

Ernest Race

lighting fittings under A. B. Read, who was at that time the firm's head designer. Shortly after he left Troughton & Young Mr Race spent some time in India studying traditional Indian hand-weaving and on his return to London he set up a small business selling Indian textiles.

In 1945 Mr Race answered an advertisement of J. W. Noel Jordan, who was seeking a designer to help adapt his metal working shop from wartime production to the manufacture of metal furniture. Mr Jordan and Mr Race joined forces which resulted in Ernest Race Ltd.

As a designer Mr Race has always been concerned with providing good modern furniture for the middle class market rather than with 'chic' production for a specialised minority. In this way he feels that the standard of the public's taste and also that of industry itself can be most effectively raised.

MR and the designer

Since motivational research (or MR) first came to notice in this country sometime ago, designers have been running in all directions complaining about a great deal of smoke which may or may not signify a great deal of fire. In spite of the complaints that MR is a threat to the freedom and creativity of the designer, and that it reduces his role to that of fulfilling the irrational urges of the general public, surprisingly little information on whether or not these fears are well founded has so far come to light. The case histories of MR-based designs are far from conclusive either way and recently one designer, F. H. K. Henrion, went on record at a public discussion as saying he welcomed the information that MR techniques provided.

To find out about some of these points DESIGN recently paid a visit to the HQ of The Motivational and Social Research Centre Ltd, a British offshoot of Dr Dichter's organisation in the USA, and put this question of the designer's freedom to A. J. Lee, the centre's technical director.

Mr Lee, apart from showing signs that the question

A. J. Lee

was new to him, could give no concrete evidence pro or con. He said that the intuitive approach of the designer was often corroborated by MR's findings. He also pointed out that his organisation merely furnished information to the client together with certain recommendations and that no attempt was made on the part of MR to tell the designer he should or should not do this or that.

It would appear from what Mr Lee said that MR has no designs on the designer. He said that MR organisations do not employ designers on their staffs. This would make them into high pressure agencies, which they have no desire to be. On the evidence that is at hand it seems that the designer's survival is up to the designer himself.

Painter and designer

Richard Hamilton, the designer of the private picture gallery at the *Ideal Home Exhibition* (see page 61) is a painter and exhibition designer. He studied painting at the Royal Academy Schools and the Slade School of Fine Art and at present he is a lecturer in design in the fine art department of Durham University and a tutor in interior design at the Royal College of Art.

He has designed a number of exhibitions including

Richard Hamilton

Growth and Form, 1951, *Man, Machine and Motion*, 1956 and *Exhibit*, 1957 with Victor Pasmore and Lawrence Alloway, all held at the Institute of Contemporary Arts. In 1956 he collaborated with John Voelcker and John McHale on a section devoted to the popular arts and perception theories in the *This is Tomorrow* exhibition at the Whitechapel Gallery.

New faces

The CoID welcomes two new members appointed by the President of the Board of Trade. They are Mrs M. Harrison, who has been curator of the Geffrye Museum since 1941, and Mr C. M. Vignoles, managing director of Shell-Mex and BP Ltd.

COMPETITIONS

Alphabet or alfabet?

Shaw's crusade for the design and adoption of a new and larger English alphabet based on phonetics is so much a part of the Shaw legend that it has been considered the excusable crankiness of a great writer. However, recently it was announced in the 'Official Notices' columns of *The Times* that the Public Trustee is offering a prize of £500 for a design of a "Proposed British Alphabet" of at least 40 characters as described in the will of George Bernard Shaw.

Details can be obtained from the Public Trustee, Kingsway, WC2, by sending a foolscap stamped (4½d), addressed envelope. Designs should reach the Public Trustee not later than January 1 1959.

Prize sink

A first prize of £100 will be awarded to the winner of a competition for sink design sponsored by The British Sanitary Fireclay Association on behalf of its member firms. The competition is open to architects, designers, students, sanitary engineers etc. The assessors will be D. L. Medd, R. V. Cooper, and the president of the National Federation of Clay Industries.

Closing date for entries is May 31. Full details from The British Sanitary Fireclay Association, 57 Great George Street, Leeds 1.

INDUSTRY

Moisture resistant patterns

Bakelite Ltd has recently introduced a 'Warerite' faced moisture-resistant hardboard for use on walls and ceilings. 'Warerite' *Wallboard* consists of a high density fibre hardboard core surfaced both sides with melamine impregnated resins with an overall width of an eighth of an inch. One face incorporates a decorative 'Warerite' pattern and the other is a plain compensating surface to protect the core from moisture and to prevent warping.

Association for industry

The Mid-Wales Industrial Development Association has been recently formed to attract light industries into the counties of Cardigan, Merioneth, Montgomery and Radnor and to develop those that already exist. The four county councils are financing the scheme.

The association will be pleased to co-operate with and assist any organisations concerned with industrial development in the four counties. The association's offices are at 27 Pier Street, Aberystwyth, Cardigan.

MISCELLANEOUS

An experiment fails

It is disappointing to report that the pictorial covers for some 'Penguin' books, reviewed by Alec Davis in DESIGN for June 1957, are to be discontinued. Sir Allen Lane, chairman and managing director of Penguin Books Ltd, writes:

"The decision to discontinue our full colour pictorial covers was based on our feeling that, attractive though these were, taken individually, in the mass they departed so far from the original house style as to lose the benefit which association with the 'Penguin' imprint bestowed.

"We experimented in several directions, but we came to the conclusion that it was impossible to combine the

continued on page 67

1858—1958
ONE HUNDRED YEARS OF QUALITY WOODWORK

Does not mean old fashioned ideas and the slavish copying of the past. We illustrate one of the offices in the recently completed **WOOD GREEN CIVIC CENTRE,** Architects, Sir John Brown, A. E. Henson and Partners, to prove our point. In contrast we were also responsible for the manufacture of the Pulpit, Altar Rails, Choir Stalls, Bishops' Thrones and the Stairs to the Organ Gallery in the beautiful Wren Church of **ST. LAWRENCE-JEWRY-NEXT-GUILDHALL,** recently rehabilitated under the direction of Cecil Brown, Esq., L.R.I.B.A.

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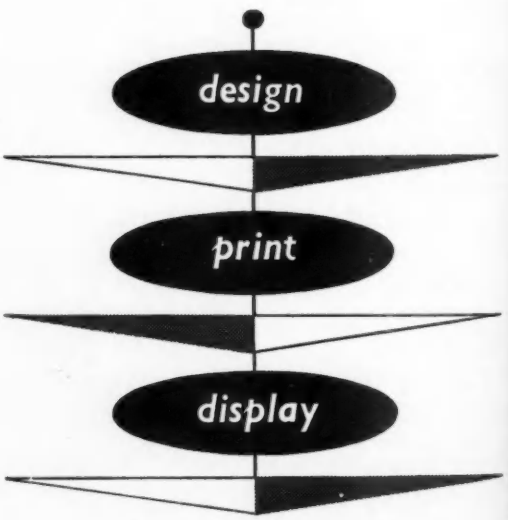

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LONDON OFFICE ***HYDE PARK 2329***

full colour cover with the more austere typographical or typographical-cum-line-drawing layout which we have adopted of recent years.

"We carried out the experiment for something under a year, and while in one or two individual cases the same title issued both in a typographical cover and full pictorial showed some slight increase, as compared with its sales when previously issued in a typographical cover, that increase was not sufficiently large to cover the extra cost which going in for full pictorial covers entails, and in addition we felt that there was a grave danger of sinking our individuality among the mass of pictorial covered paper backs on display today.

"We have now come to the conclusion that there is a distinct advantage in the maintenance of, as it were, a family feeling among our publications."

Foundation for architecture

A new trust fund has been set up to help bring the training of architects into line with recent developments in city reconstruction, urban design and building technology. It is to be known as The Yerbury Foundation and an appeal for funds is being made to industry. The funds provided by the foundation would be used to launch post graduate courses in subjects such as urban design and city reconstruction.

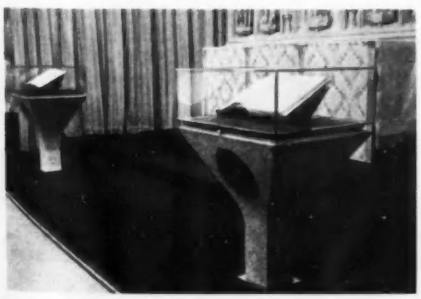
The trustees include Lord Wilmot, Sir Colin Anderson, Basil Spence, and F. R. S. Yorke.

Polythene on celluloid

A recent film called *People and Plastics* shows some of the ways in which polythene is playing an important part in everyday life. It was produced by the publicity department of Bakelite Ltd and is available in 16mm 'Kodachrome' colour prints. The running time is 41 minutes and applications for loan should be made to Bakelite Ltd (Publicity Department), 12–18 Grosvenor Gardens, SW1.

Furniture for the tropics

K. R. Hunte & Co Ltd, PO Box 51, Lower Broad Street, Bridgetown, Barbados, has advised the UK Trade Commissioner at Port of Spain, Trinidad, that it wishes to get into touch with British manufacturers who can supply knock-down wooden furniture at competitive prices. Any manufacturers interested should write to K. R. Hunte & Co Ltd at the same time notifying the UK Trade Commissioner, Colonial Building, South Quay, PO Box 225, Port of Spain, Trinidad, that they have done so.



New look in chapel

These pedestals, designed by Timothy Rendle, in Sandhurst chapel are part of a small alteration scheme by Sir Hugh Casson and Neville Conder to make a setting for two books of remembrance designed by Elizabeth Friedlander and Roger Powell. The pedestals are in bush-hammered Stoneycombe limestone, blue velvet and polished brass. The furnishings are by Woolland Bros Ltd.

New hotel in Jamaica

The Export Services Branch of the Board of Trade has been informed that a 90-room luxury hotel is to be built at Mountain Top in the Reading area of Jamaica. It is expected that the hotel will open in January 1960. Manufacturers interested in supplying equipment and furnishings for the hotel should write to Joseph Binns, Sea View Ltd, Montego Bay, Jamaica.

Continental design in the north

Kendal Milne Ltd of Manchester held its first *Finmar Fair* last month. Furniture, glass, porcelain, stainless steel, hardware and fabrics from the Continental range of Finmar Ltd were included in the exhibition.

The reason why

The Central School of Arts and Crafts is organising an exhibition designed to show the scope of its course for light engineering designers. It will not be an exhibition of college work so much as a presentation of the course as a whole and the reasons behind it.

The exhibition is aimed mainly at employers in the light engineering industries to enable them to see the kind of background the students have and the disciplines and skills they have attained. It is open for 10 days from June 4, 10 am – 8 pm, at the Central School of Arts and Crafts, Southampton Row, WC1.

A new case

Reed Corrugated Cases Ltd recently launched a new sales journal *Case* which deals with all aspects of fibre board packaging. *Case* will be distributed once a quarter to about 10,000 present and potential customers.

New face

THM Partners has been appointed design consultant for National Benzole Co Ltd to help the firm re-examine all forms of its visual presentation.

Portmeirion decorations

Any waving of the Welsh flag this side of the border is to be welcomed and the Portmeirion shop in Pont Street, London, has made a noble attempt to give pride of place to Welsh products, made in or associated with Wales. Many which have no connection with Wales and many belonging to the last century or earlier have, however, been included. It is in fact a magpie collection of ancient and modern, Welsh tapestry quilts, rugs, pottery and woodware, Finnish china, Danish ovenware, Italian majolica, English bowls and an occasional *objêt trouvé*. Designs from unknown craftsmen, who have made their anonymous contribution to a long tradition, take their place easily alongside those of well known artists of today, such as Christopher Sykes and Susan Williams-Ellis, who has a family connection with the enterprise.

Although this is a miscellany, the eye which drew together this diverse stock has a rare discrimination, for the most remarkable effect is the way in which the old and the new enhance and compliment each other. For this reason alone the shop is worth a visit by all who have this familiar problem, which is usually dodged or bodged. J.N.W.

The deep end

"So I said to him, it's very simple, you're not selling whisky, you're selling a status symbol. What you need to do is to study the dynamics of the market, the sociological impact, the consumer profile, socio-economic changes, the emotionality of the respondent, his virility and potency factors and his basic orientation and motivation. Then you prepare your message in terms of time relatedness, pleasure association and subliminal perceptions, using situational-sensory communication vehicles based on projective tests and psychometric measurements to convey the brand image dynamically. But above all individualise. And all he said was . . . 'Let's get loaded' . . ."

See *Quotes* page 63 IAN HEPBURN

LETTERS *to the Editor*

Hotels: cost of improvement

SIR: Congratulations on your special number on the hotel industry (DESIGN January). It is admirably produced and let us hope it will have the desired impact on the industry. However, I feel, in the main and particularly in the discussion, basic facts – which ought by now to be well known in the industry – have been misrepresented or neglected.

It is, for instance, nebulous to talk loosely about the cost of a bedroom as £2,500, £3,000 or any other figure. On the other hand the £2,000 tourist bedroom inclusive of furnishings and equipment is an established fact, *vide* your write up on the Dover Stage.

It is also a fallacy that motel rooms cost almost the same as hotel rooms. Cheaper construction, less fire precautions, much cheaper land bought almost at agricultural prices account in the main for substantial cost reductions.

The above fact enables such hotels and motels to run at substantially below the usually assumed 65 per cent break-even occupancy rate – surely one of the most important factors in England, where, excepting a few larger towns, most hotels are only seasonal.

Far too little has been said about cost of conversions. In my experience a comfortable tourist studio bed-

continued on page 69

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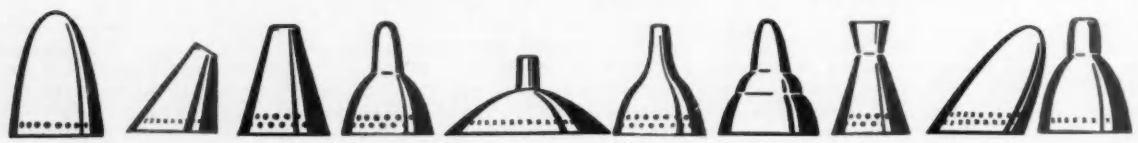

LETTERS

room can be produced at as little as £350, including furnishings, while at £700 – £900 an almost luxury class can be reached. This of course does not include cost of public rooms.

Based on these figures, to obtain a further 5,000 tourist bedrooms in London would cost in the actual capital expenditure, if built new, £10 million, exclusive of plot values, while conversions could yield the same result at a cost, say, of two and a quarter millions.

Local authorities subsidise schemes to make derelict properties habitable. Could not the Government, on a similar basis, make loans available for the modernisation of derelict hotels?

Finally, much has been said to persuade the industry of the benefits of a sane contemporary idiom. Nothing however has been said about local authority and finance society resistance against just such an approach, or about the damage outdated licensing laws and the Catering Wages Act – which does not seem to take into consideration the basic difference between the hotel and other industries – do to the industry. How many schemes have been abandoned, shelved, delayed or changed beyond recognition due to such reasons?

LOUIS ERDI
27 Knightrider Street
London, EC4

Hotels: room for improvement

SIR: The special hotel issue of DESIGN was good up to a point, but the writers did not state the case for hotel reform clearly enough from the user's viewpoint.

Many – or should I say most – hotel keepers take full advantage of the average guest's short stay by offering the type of accommodation which can be regarded as poor by any standard. The lack of healthy competition enables the hotel keeper to foist off bedrooms which are inadequately furnished, badly lighted, and frequently unheated. Too often the rooms are little more than attics, with at least one sloping wall.

Current guide books are almost completely useless when it comes to choosing a suitable hotel. The star system (four stars for well appointed hotels, etc) gives no indication of the quality of the food, the type of service, or indeed any of the qualities one looks for in hotel life. It is possible for the one-night-stayer to forgive the faults, but for the businessman who has to stay the week it is far from pleasant when he finds he has made a bad choice.

One or two of the medium hotels quoted in DESIGN have rooms to which one could take a business associate for a quiet discussion, but the average room is the last place one would dream of bringing a client or a business friend into. This is of more than surface importance, for most men who travel and need hotels today are businessmen.

Generally speaking, hotels are noisy places. Wherever one sleeps in a hotel the sounds are the same. Kitchen noises, traffic noises, noisy cisterns, rattling steam pipes, are only a few of the barriers to sound sleep. Even in the newer hotels insulation against noise seems to have been forgotten, and on gala nights when the ballroom band is in full swing a good book to read until the early hours of the morning is the only solution. I have never discovered why ballrooms are so close to the purely residential parts of hotels, although the matter is, of course, of no great importance to the hotel keeper.

Average bills for a stay of four days are nowadays in the region of £15 and we seem to get very, very little for our money.

EDWARD PATTERSON
11 Sedgwick Avenue
Hillingdon, Middlesex

Hotels: improvement of rooms

SIR: May I comment on the *Imaginary Project* on pages 41–44 of the special issue on hotels. This was put in to show hoteliers that their establishments can be renovated without structural alterations but still obtaining the right results.

However your designer has put up, I should say, the most expensive form of plans that he could think of. Wallpaper at £3 4s 10d per piece, chairs at nearly £7 each, wall seating about £6 a foot run, all these items the average hotelier cannot afford. Thus, instead of encouraging him to carry out his design with an interior decorator, all you have done is dissuade him from using such a man. One other small point. White floor length table cloths cost about £3 each and 2s 9d to launder. Concealed lighting and a chandelier are the most expensive ways of lighting a room that there is, both to install and to run.

The budget should be related to how much the room can earn and not to how much money the hotelier has for the job. If he has not got enough money, but can show that the room will be able to earn a proper return on the investment, he should be able to raise the money; but if he lavishes too much money on the room, he will never get a return for his investment. That is how a good business man would view the problem. We can all get the effects if the budget is unlimited; if you could show us that it is equally possible to put a room into good order for a little money, as it is, then you would be doing the hotel business an enormous amount of good.

I have heard too many directors say "We can't afford to employ an interior decorator". And the reason is, not because of the latter's fees, but because of his high flown ideas like wallpaper at £3 4s 10d a piece and curtain fabric costing as much as top grade upholstery fabric.

J. P. D. BRADDELL
The Cotswold Gateway Hotel
Burford, Oxon

SIR: It seems to me a pity to raise doubts as to the validity of your criticisms of hotel furnishings by putting forward as your *Imaginary Project* sketches which show only too clearly how little the designer understands the functions of the rooms with which he is dealing.

The entrance hall of a hotel is the place where people do their business with the hotel, meet each other, consult time-tables, and seek local information etc. The hotel at present provides seating for four persons, probably adequate. Your designer removes all chairs but one. He also removes the posting box, the calendar and the essential notices. The result may be better to look at, but of what use is it?

In the present dining room the bottles on the mantelshelf are presumably dummies: if not, they ought to be. The display has nothing to commend it except that it probably makes sales. But what sense is there in putting bottles, whether full or empty, in a cupboard in the wall? No hotel keeper, even a bad one, would treat good wine so.

A hotel lounge is the place where people take coffee after lunch and dinner, and where afternoon tea is served. In place of the convenient small tables at present provided for this purpose, your designer provides one central table as if for magazines in a waiting room.

For the bedroom in the sketch, built-in furniture has rightly been preferred. But two people are to sleep in this room, yet the dressing table and wash basin are so arranged that their simultaneous use is effectively prevented.

I suspect that the practical hotel keeper will think these sketches might have been entitled "What is wrong with these rooms?". That would be unfortunate, since there is plenty of room for new design provided it is functional.

M. G. PHILLIPS
29 Aubert Park
Highbury
N5

We asked Robert Wetmore, who designed the imaginary schemes for the Berkeley Arms to reply to the last two letters. Mr Wetmore writes:

"Both the letters raise problems which I was well aware of and which, either due to shortage of space and the limited size of the drawings or to the fact that it was not possible to fix a budget, led us to ignore all but the most obvious errors which we felt existed at the Berkeley Arms. As a designer I welcome my clients telling me how much they wish to spend, but in order to illustrate how planning and design problems can be solved when one is doing an imaginary exercise it seemed better to produce solutions to as many problems as possible, though in practice there is rarely an opportunity to finance everything at once. For example, chairs at £7 a piece might contribute so much towards a room that it would be worth having them at the cost of saving on the carpet. So far as expensive wallpaper is concerned, in the dining room the total amount is comparatively small owing to the large area taken up by windows, doors and dado. In my experience one of the cheapest ways of transforming a room is by the use of wallpaper, even an expensive one. The total cost involved is comparatively small when compared with the money that might be spent on carpets or curtains. My main consideration was to show how general effects could best be demonstrated in small drawings. To take two instances: I should certainly agree to more chairs in the hall and more tables in the lounge."

The long view

SIR: I was impressed by the thoroughness of your contributors' critique of my design for the Vidor *Vagabond* portable radio in *Design Analysis* 6 (DESIGN February pages 24–28).

It is usually assumed that the consultant designer is accorded autonomous power, at least regarding the appearance of the product. This is not usually so, and I am glad to observe that some of the details adversely criticised (the conical corners, lettering, etc), are in fact deviations from my specification.

Not that I concede definite judgment to your special investigators. In particular, I take exception to their final rhetorical question – "In 10 years' time will the *Vagabond* be seen as an outmoded piece of styling, or a dateless classic?"

The assumption is that there is such a thing as a

continued on page 71

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DECORATION. *Office:* Yellow/grey wallpaper with blue/grey painted surfaces. *Reception:* Grey multi-weave wallpaper with white paint work. Doors in walnut.

FLOOR COVERINGS. Close fitted Wilton carpet. *Office* in gun-metal grey. *Reception* in dark green with black pattern.

FURNISHINGS. *Office:* Fitted unit in sapele mahogany incorporating cocktail and storage cabinets and filing drawers. Ebonised doors. Matching mahogany desk lined in blue/grey hide. *Reception:* Chairs upholstered in mushroom hide. Walnut occasional tables.

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dateless classic. Could not all the great works of the past be assigned to their periods at a glance?

I came across a quotation recently which has the ring of truth – "The principles of design have always been the same. Differences of opinion arise because it is the business of the artist to inform his designs with the spirit of the age."

In 10 years' time the impact of a Lunar or Martian culture might conceivably come to bear on our thinking. I shall then be quite content to have my designs of today considered as "outmoded pieces of styling".

W. BRUCE BROWN
140 Roding Road
Loughton
Essex

BOOKS

Betty Pepis' Guide to Interior Decoration
Reinhold, from Chapman & Hall Ltd, £2 16s
Betty Pepis' Guide to Interior Decoration is difficult to review, difficult to treat as a book. True, it is bound, it is thick (214 pages), sizeable (10¼ inches × 8¼ inches) and profusely illustrated. But it seems to lack what is surely one ingredient of a book – a unifying purpose, a theme, even an axe to grind. Across the dust covers we are assured that "Gracious Living Can Be Yours!" and the former home furnishings editor of the *New York Times* shows us how.

Miss Pepis is content to report. She gives us hundreds of illustrations of interiors and of individual pieces, with lengthy captions. She is eclectic and seems to imply that everything now, or in the past, is worth reporting. There is an *embarras de choix*; one becomes breathless; it is impossible to look at more than a few score photographs at a time. An atmosphere of rapidly changing fashion, of forced obsolescence, of trying to make friends and influence people, is one result of Miss Pepis' guide – as well as being, presumably, one of its causes.

The first section, that dealing with the period from 1880 to the present day, is the most interesting. There, each successive phase of interior design is noted, many of the styles accredited, as it were, to the influence of this, that or the other social personage, or to a publicity effort by one department store after another. The other chapters deal exhaustively with present day products, with foreign influences, individual designers and with period furniture.

If only the author would occasionally *take sides* and give us a grain of considered thought about some of the developments she reports! But perhaps that is too much to expect in this type of approach. There is one interesting idea which is touched upon but briefly dropped: there is, apparently, a perpetual battle between the architect and the interior decorator and as long as this battle lasts "a kind of split personality will exist in the general American attitude about what belongs in a tasteful home". That gives a depressing, but probably true, impression of the poor consumer being fought over by contending groups. Certainly a lifeline must be necessary to help in buying things that are "acceptable". Probably Miss Pepis' regular Sunday features were just that – a useful guide to the week's buying. But dished up all together in the form of a book it is just too indigestible, too depressing, for words.

The only cheering effect upon one reader, at least, comes from the unexpected number of references to museums in a book which is essentially about present-day design. The Museum of Modern Art is referred to very frequently and other museums also appear to have a live influence upon the man-on-the-sidewalk and upon his wife.

MOLLY HARRISON

Books received

Plastics progress 1957
Edited by Philip Morgan, Iliffe & Sons Ltd for British Plastics, *£2 10s*
A collection of papers on subjects read at the 1957 *International Plastics Convention* held at Olympia, London.

Interiors
Margaret and Alexander Potter, John Murray, 15s
A painless history of interior design from the Middle Ages to the present day. Wittily illustrated by the authors and showing pictures of fabrication techniques of each period.

Design Index
From May 1, *Design Index*, the CoID's photographic and sample catalogue in The Design Centre, will be closed to the public daily, except Saturdays, from 9.30 am – 12.30 pm. This has been done to enable The Design Centre to offer increased facilities to trade buyers and professional enquirers. Members of the press will still be able to consult *Design Index* during the hours of closure to the public.

This month's cover
This month's cover has been designed by George Mayhew who is a free lance designer and a teacher of publicity and basic design at the LCC Central School of Arts & Crafts. He is retained as a consultant by Stuarts Advertising and as a package designer by Dolan, Ducker, Whitcombe and Stewart Ltd.

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SERVICING: AN AID TO THE DESIGNER

continued from page 37

other firms to which I spoke admitted that more use could be made of this close contact with the public.

But there was considerable opposition among manufacturers to the suggestion of gaining information about the use of their appliances by this method. I was told *that their staff was only trained for servicing:* (but surely an intelligent engineer could receive as well as give information); . . . *that too much time would be wasted:* (only if the staff were unreliable); . . . *that this would be a very 'hit and miss' method:* (but what about the hits?) . . . *that service representatives would be too biased to get a true view:* (but a carefully worded questionnaire could supply unbiased information).

Guiding the designer
The fact remains that the service engineer is often a firm's only direct link with the public. He is not expected to be a technician-salesman-market research expert-superman, but he could surely be encouraged to use this chance of calling on customers to supplement the work of both the sales and market research departments. If properly directed the service engineer could report on problems and suggestions presented to him by the users he meets. Much of this information would be of particular relevance to only one or two users, but a part of it could well indicate that a hitherto undiscovered problem is widespread. In such a case the design department could be alerted and market research investigators specifically briefed to decide upon its validity. Market research can be costly and no firm can afford to have investigators with an open brief in the field all the time. If service engineers were used as watch dogs as well as repair men a firm could have its own and other manufacturers' appliances monitored continuously at relatively little extra cost.

This, after all, is the crux of the matter. As it is plainly impossible for the designer of mass produced appliances to visit each user, it is necessary for him to derive a clear view of the user's needs, not third or fourth hand through the retailers' sales departments, but direct from his firm's own service engineers. Through them the designer could study the ways in which current appliances are being used *before* setting out on the design of new models.

DOROTHY MEADE

Manufacturers, *continued*

Parker Wakeling & Co Ltd, Victor Works, Garman Road, N17
A. & F. Parkes & Co Ltd, Coldfield Works, Dartmouth Street, Birmingham 17
Permoglaze Ltd, James Road, Tyseley, Birmingham 11
Ernest Race Ltd, 22 Union Road, Clapham, SW4
Rotaflex (Great Britain) Ltd, 4–10 Nile Street, N1
Simplex Electric Co Ltd, Creda House, 26–28 Binney St, W1
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S. J. Stockwell & Co (Carpets) Ltd, 16 Grafton Street, W1
J. & J. Wiggin Ltd, Old Hall Works, Bloxwich, Walsall, S Staffs
Wilkinson Sword Ltd, Sword Works, Southfield Road, W4

DESIGNERS *in this issue*

John Barnes, FSIA; Barbara Brown; Dorothy Carr; Sir Hugh Casson, RDI, MA, FRIBA, FSIA; Lady Casson, ARIBA; Hulme Chadwick, ARCA, FSIA; Neville Conder, AADipl, FRIBA, MSIA; Susan V. Cooper, RDI; Helen Dalby; Lucienne Day, ARCA, FSIA; Robin Day, ARCA, FSIA; Gordon Dent; William M. Dixon; Philip Fellows; Ellen Fricke; J. H. Gameson; Kenneth Garland (art editor); Richard Hamilton; David Harris, LSIA; Peter Hayward, MSIA; Edwin A. Ling; George Mayhew, MSIA (cover); Paul Peter Piech, MSIA; John & Sylvia Reid, A/ARIBA, M/MSIA; Ronald Sandiford, MSIA; Alison & Peter Smithson, ARIBA DipArch/ARIBA; Timothy Rendle, ARIBA; Robert Welch, DesRCA, MSIA; Woudhuysen & Co Ltd.
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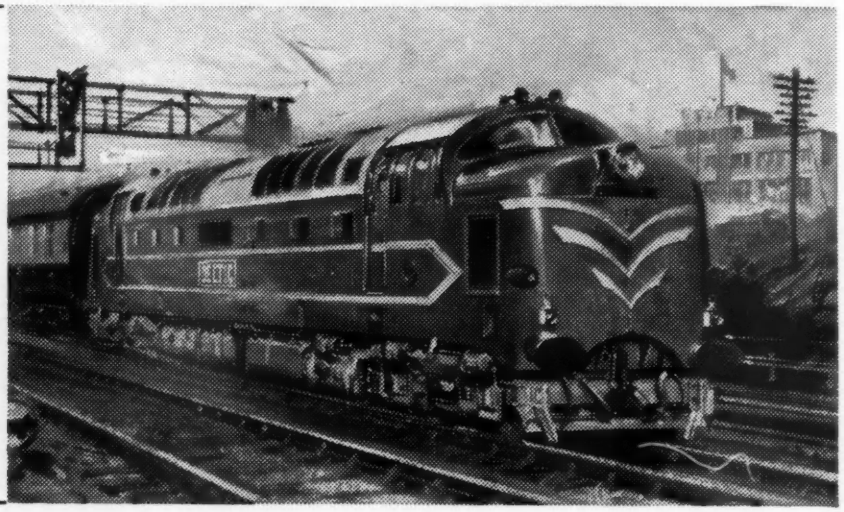

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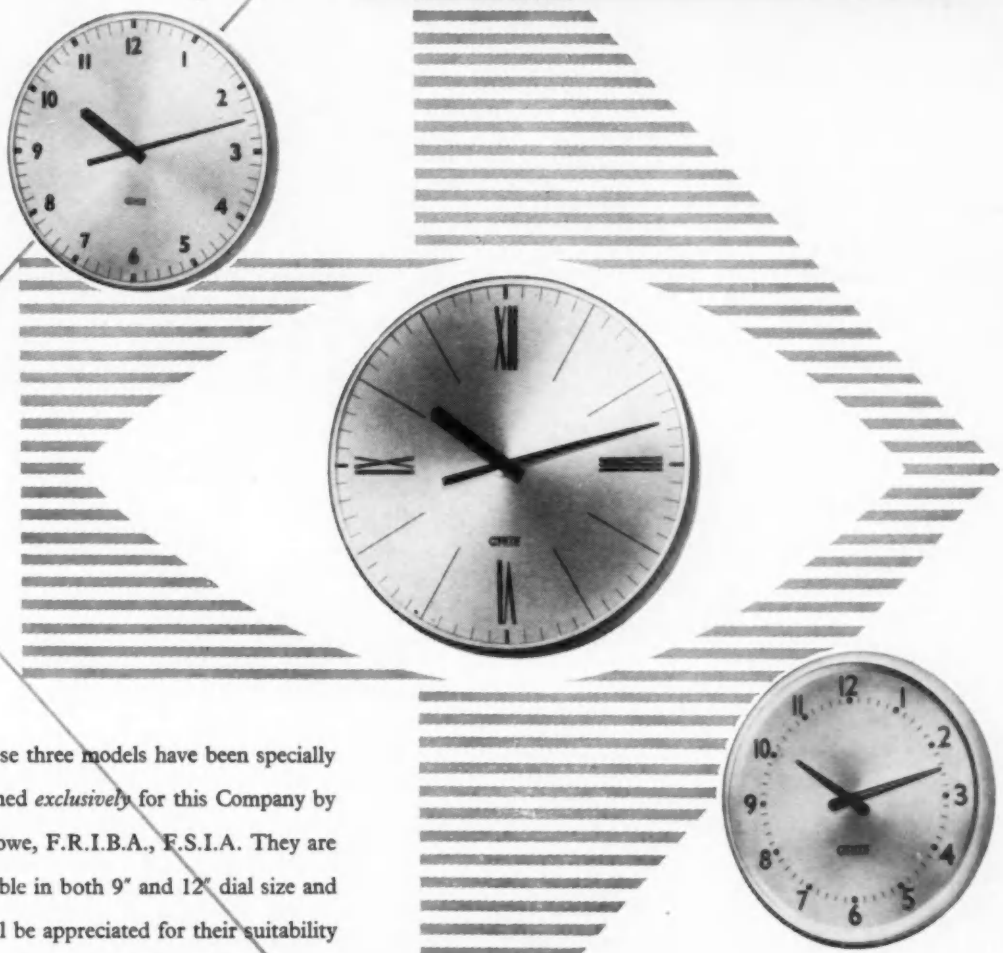

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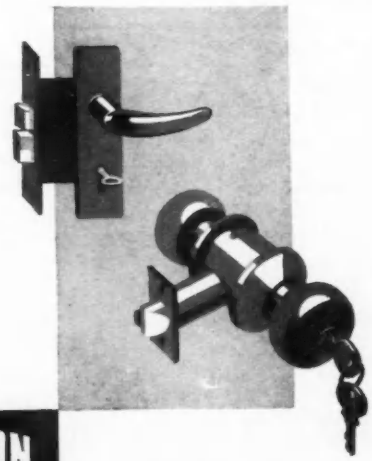

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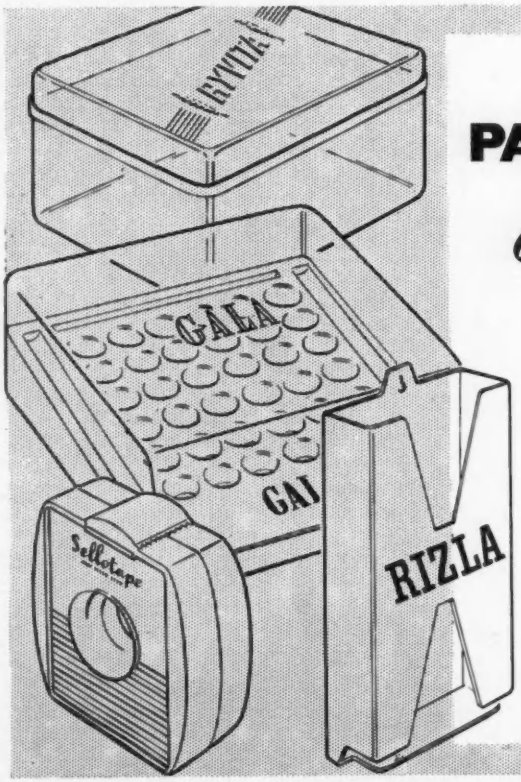

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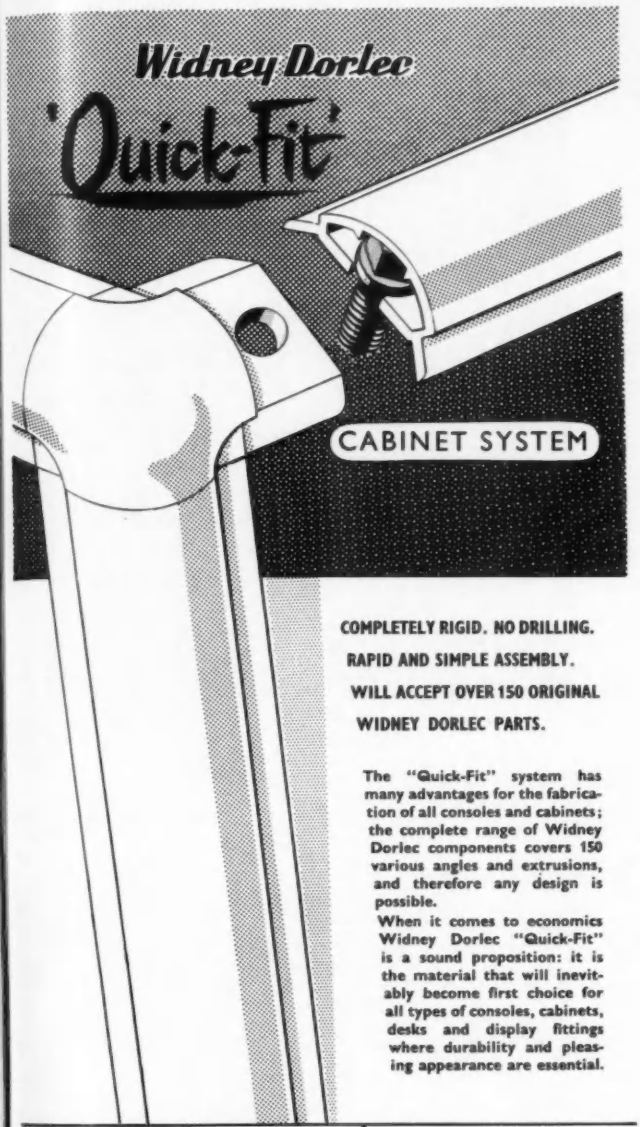

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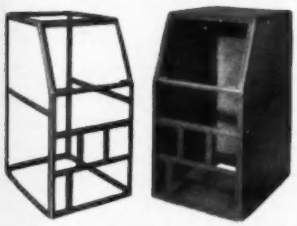

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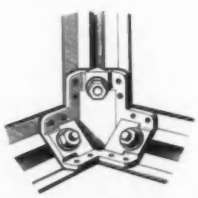

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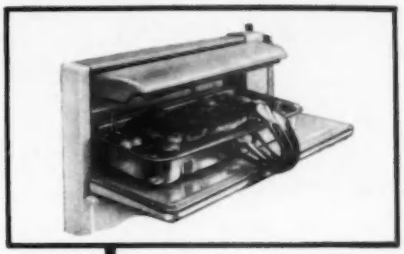

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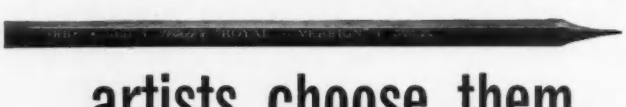

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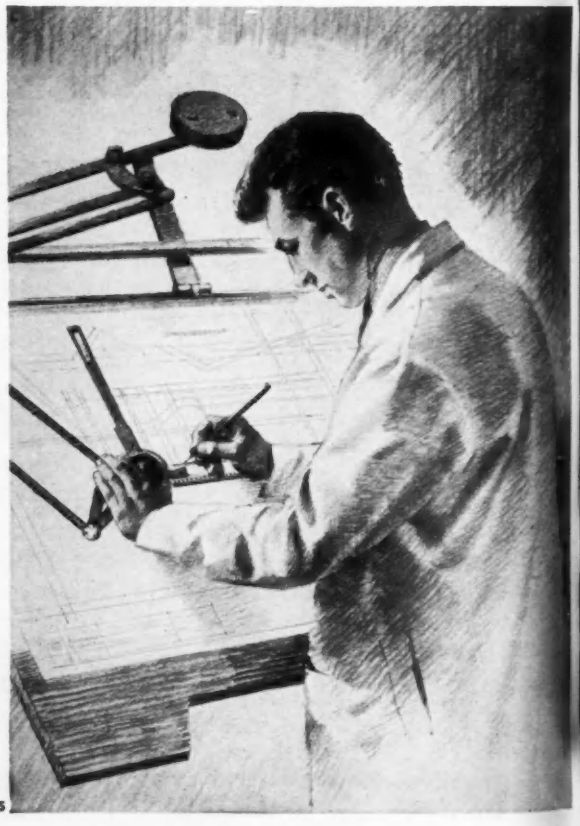

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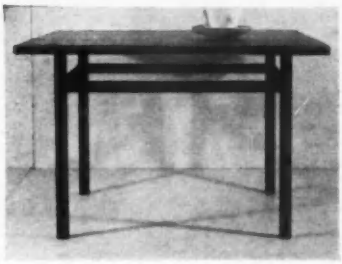

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